VOGUE

Spring Millinery

APRIL 1, 1913
PRICE 25 cts



THE VOGUE COMPANY, CONDÉ NAST, President



KNOX LADIES' HATS

To be found at the best Millinery Shops in the leading cities

The KNOX Hat Mfg. Company
WHOLESALE SALESROOM 6th FLOOR
425 5th AVENUE, NEW YORK CITY

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FIFTH AVENUE & 37TH STREET
NEW YORK



Cawston Ostrich Farm

This hat shows the unexcelled Cawston Suprema Plume No. 815, 18 inches long, of matchless beauty, $15.00.

Cawston Ostrich Plumes

THE Cawston Ostrich Farm of South Pasadena, California, famous for a generation to American tourists, has opened two Ostrich Plume Salons at

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For your Spring Hat we offer trade-marked, guaranteed Cawston Plumes in glistening white, brilliant black, in duotones shading from one modish color to another. Let us show you the smart Spring colors such as French Blue, Madonna Blue, Brass, Sage Green, American Beauty, Brick Red, Nellrose, Mustard, Besnard and Taupe. Or we can match your gown.

Cawston can re-create "those old feathers you have" into new smart styles and shades.

Write to the nearest address for the new Cawston Portfolio of Hat and Plume Fashions. It is free.

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CAWSTON OSTRICH FARM

500 Fifth Ave., New York, N.Y. **108 Michigan Ave., Chicago, Ill.**
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This hat shows the beautiful Cawston Superior Plume No. 070, 17 inches long, wide and full, $7.00.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets. NEW YORK



Silk Crepe de Chine House Gowns

SIZES, 32 to 44 BUST.

13—"BALKAN BLOUSE" GOWN of silk crepe de Chine, in pink, Copenhagen or light blue, white, lavender or rose, flat collar, cuffs and sash of messaline satin in harmonizing shades finished with ball trimming and rhinestone buttons. **18.50**

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17—HAND-EMBROIDERED HOUSE GOWN of accordion-plaited silk crepe de Chine, in light blue, pink, white, Copenhagen, rose or lavender, Bolero coat effect with long pointed back, hand embroidered in self color, vestee of point d'esprit net, accordion pleated skirt. **15.75**

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Spring and Summer Fashion Book, "Correct Dress"
Sent out-of-town upon application to Dep't "H"



Soft Hemp 547a



Manila 70/3



7/2 Panama



168/1 Soft Hemp



Hemp 683a



550a Hemp Net



165/1 Soft Hemp



Soft Hemp 74/1



64/1 Rough

Phipps Hats

¶ Every face finds its most becoming expression in the charming variety of Spring Millinery of which the label below is the creative sign.



Panama 8/1

C. M. Phipps Inc.

DERNIÈRE MODE ET PREMIÈRE QUALITÉ
TAILORED HATS
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LONDON PARIS BERLIN NEWYORK
REGISTERED NO 29317

41 W. 38th St. New York



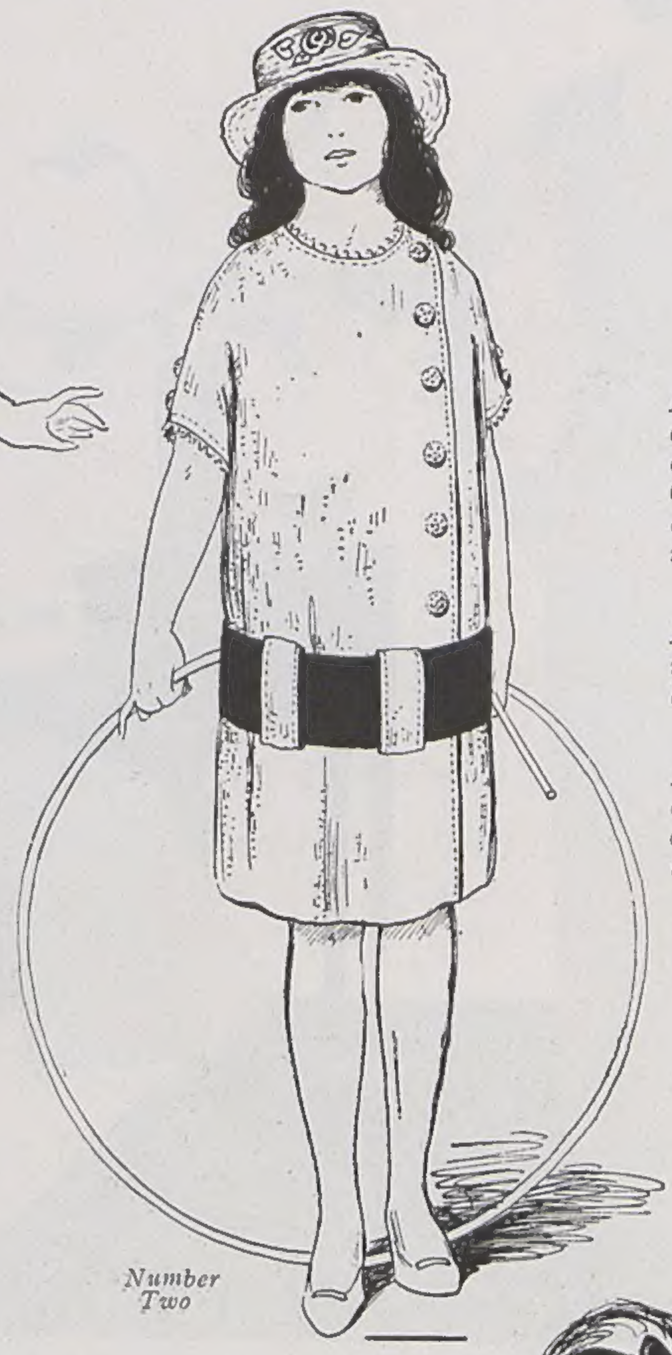
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WHOLESALE ONLY

GIRL'S FROCKS FOR PLAY, PARTY OR SCHOOL—FROM BONWIT TELLER'S



Number Eight



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Number Eight—Girl's bloomer dress with detachable bloomers, developed in linen in the Striped Gingham. Trimmed with self-linen collar and belt. Just the thing for romping. Ages, 4 to 10.
Special, 1.85

Number Two—Russian eponge model, effectively trimmed with black velvet belt. Ages, 6 to 14.
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Number One—Child's morning dress of Khaki with eton collar and patent leather belt. Ages, 6 to 14. *Special,* 5.95



Number One



Number Seven

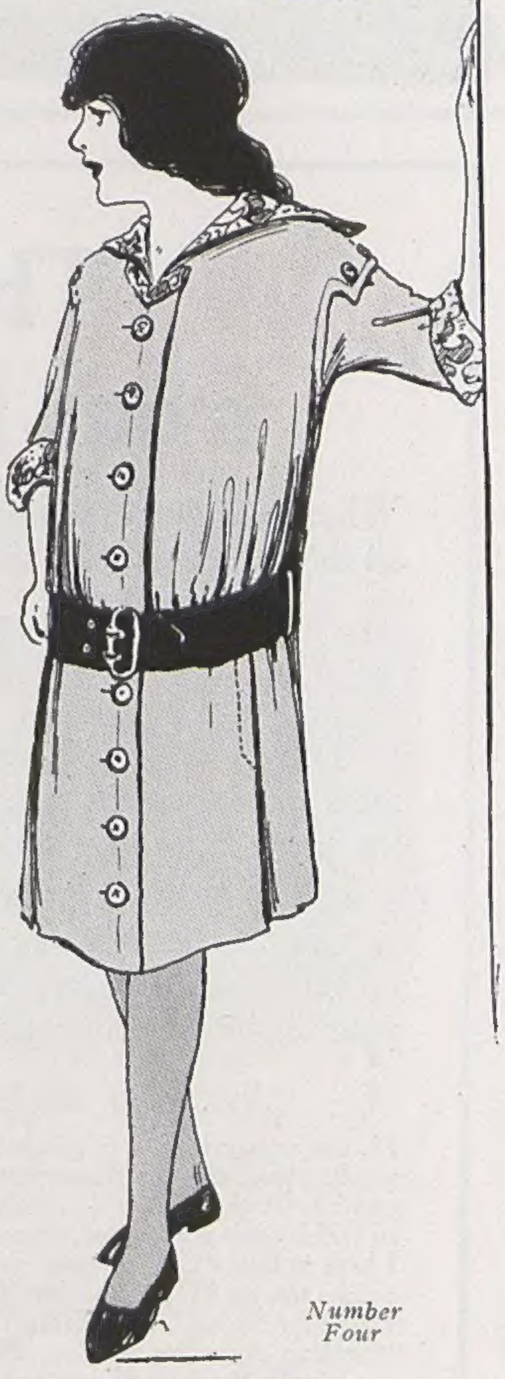
Number Ten—Afternoon frock of white cordeline. Collar and insertion of lace, trimmed with hand-embroidered flower. This model buttons in the back and is finished with a black velvet bow. Ages, 6 to 14. *Special,* 8.50

Number Seven—Dainty afternoon frock of sheer batiste. Valenciennes lace-trimmed. Ages, 6 to 14. *Special,* 8.75

Number Four—Ramie linen dress with Bulgarian embroidered collar and cuffs; broad patent leather belt and buttons in the front. Colors: Natural, Copenhagen, and Rose. Ages, 6 to 14.
Special, 5.95



Number Ten



Number Four

BONWIT TELLER & CO. HAVE A DEPARTMENT DEVOTED TO GARMENTS FOR INFANTS AND CHILDREN. THE STOCK IS MOST COMPLETE, COMPRISING ALL THAT IS NEW AND DURABLE FOR THE YOUNGER SET.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street, New York



The New Dress, after Designs from Ladies' Home Journal Patterns

What its design shall be, the material, the trimmings, the accessories, the cost—these are the questions now. It will have all the style and smartness of the high priced tailor-mades, at only a small part of the cost, if you make it at home with

Ladies' Home Journal Patterns

These famous patterns reflect the best and latest fashions. We glean the styles from the very same sources as the most expensive dressmakers—from Paris, from New York—wherever smartly dressed women are found—wherever the work of the world's greatest designers can be seen.

Ladies' Home Journal Patterns are easy to use. The patented guide chart shows just how to put the dress together. They are economical, for they are so planned as to use the least amount of material. Many women have told us that they make one dollar do the work of three. Beyond this, you are protected by the guarantee. If a pattern should prove imperfect, we will refund for both the pattern and all material spoiled.

Ask your dealer for "Good-Dressing"

He has arranged for us to give it with the compliments of his store. The April number, presenting the Summer styles, is now ready. It is yours for the asking—and it is worth asking for. Aside from showing the newest styles, for every one of which there is a Ladies' Home Journal Pattern, it contains an article on "How I Like to See a Girl Dressed," with selections by Harrison Fisher. There are articles too on "What the New York Women are Wearing," "Fashion's Favorite Fabric for Spring," "The Touch That Makes the Plain Frock Smart," and on "Looking Attractive in Your House Dress." These are but a few of the many interesting features.

Look over the dress goods at the store

The store that gives you "Good-Dressing"—the store that sells Ladies' Home Journal Patterns—has a large assortment of fabrics and trimmings for you to choose from. You will find a fascinating array of foulard, crepe, voile, charmeuse, ratine, eponge, poplin, woolens and serge. The combination of these goods and Ladies' Home Journal Patterns will give you a wider range of choice for your Summer dresses than you can get in any ready-made stock. You will thus secure the latest style, exclusiveness, perfect fit and becomingness, all at less cost than would be possible in any other way.

If you cannot get "Good-Dressing" in your town send 25 cents to pay for one year's subscription sent direct to you. One copy free

THE HOME PATTERN COMPANY, 625 West Forty-third Street, NEW YORK CITY

Lace Year



The great vogue of laces makes it necessary for the fashionable 1913 wardrobe to include a variety of separate waists of lace, or lace-trimmed.

Very beautiful waists are made of all-overs in Quaker Cluny, Shadow, Carrick-ma-cross, Val, Milanese and Duchess Laces. The charming creation shown here is made of Quaker Filet.

Ecru and white Quaker Laces combine prettily in dainty bodices.

Heavy and light laces (such as Quaker Shadows and Quaker Macrames) are used in the same waist, in accord with the season's fashion.

It is a simple matter to select appropriate designs of Quaker Laces at any store carrying them. The range is wide, and each pattern has been authoritatively designed, by the largest organization of lace makers in the world, to meet the prevailing style requirements.

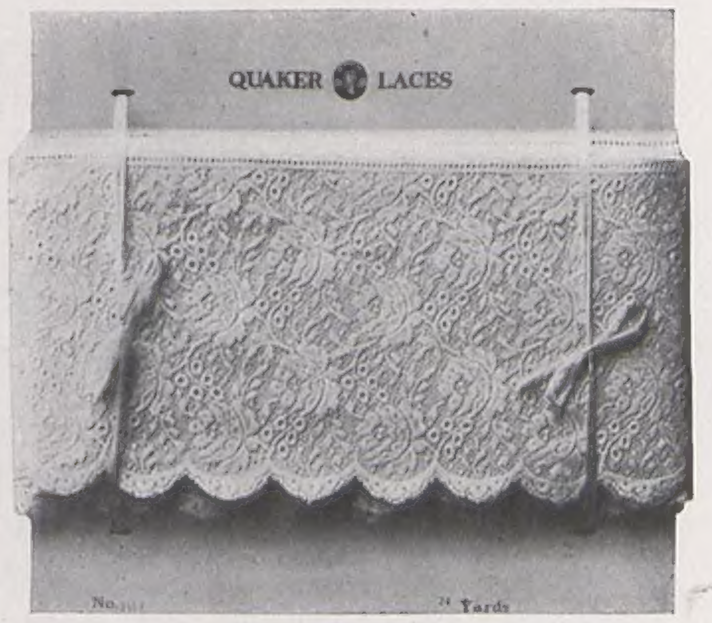
Quaker Laces are made in the most fashionable widths of insertions, edges, flounces, bands and all-overs.

In beauty and richness they are comparable to costly hand-made laces. In perfection of workmanship they cannot be surpassed.

QUAKER  LACES

Quaker Laces are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book" free on request. To see the great variety of fashionable Quaker designs, go to the best department stores, dry goods stores and lace specialty shops. *Look for the Quaker head on the lace card.*

Send for "The Quaker Lace Book." It contains illustrated suggestions for gowns, waists, lingerie and other articles of woman's apparel in which lace plays an important part. It also shows you how to use lace in household articles, such as sofa pillows, curtains, table linen, etc. And it tells you how to care for lace. Free on request.



Quaker Laces are wound on turquoise blue cards on which the name and trade mark are stamped in gold. Look for them.

QUAKER LACE COMPANY

Makers of Quaker Laces, Quaker Curtains and Quaker Craft-Lace

PHILADELPHIA



John Galsworthy,
whose latest story will begin as a serial in the April number of SCRIBNER'S MAGAZINE.

I N T H E

April SCRIBNER

The first instalment of

John Galsworthy's

new work of fiction

The Dark Flower

(*The Love Life of a Man*)

In three parts: Spring—Summer—Autumn

Mrs. Wharton's

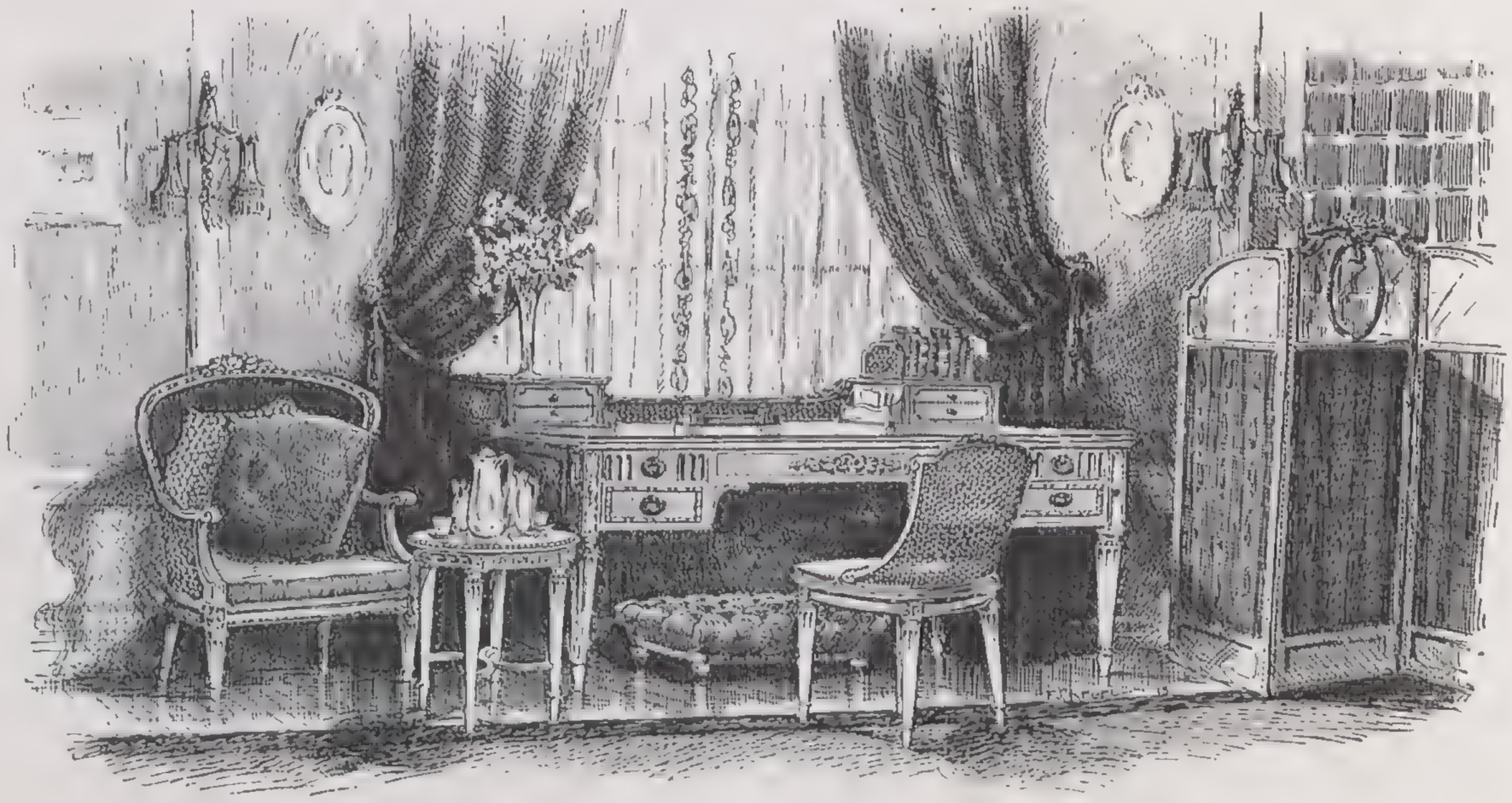
remarkable and absorbing novel of New York Society

The Custom of the Country

An intensely modern story of American life, and contrasts the social conditions of the various groups which make up New York Society —the frivolous, the serious, the old families and the new. Never has there been so accurate and moving a presentation of New York as it is by one who really knows. "Undine" the heroine, will be as much a character to be discussed as was "Lily Bart" of the famous "The House of Mirth."

CHARLES SCRIBNER'S SONS, NEW YORK

THREE DOLLARS A YEAR — TWENTY-FIVE CENTS A NUMBER



The Charm *of the* DAYS *of* MARIE ANTOINETTE

THE delicately fashioned furniture of Eighteenth Century France—the tables d'écriture, the comfortable bergères and decorative screens—seems instinct with the elegance and aristocratic grace of the Court of Marie Antoinette.

Whether finished in plain enamel, in the so-called "Saxe" decorations, or in Natural Walnut with a mere trace of gilding, the reproductions made for us by our Hampton Shops lend an admirable air of refinement to the Modern Boudoir or Morning Room.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishings."

The Grand Rapids Furniture Company
INCORPORATED

34 and 36 West Thirty-second Street, New York

HAMPTON SHOPS

For the Spring Bridesmaid

SPECIAL ATTENTION IS GIVEN BY THE WANAMAKER COSTUME SALONS TO ORDERS FOR BRIDESMAIDS' GOWNS.

DESIGNS AND ESTIMATES WILL BE SUBMITTED ON REQUEST, OR COPIES MADE OF A DESIRED MODEL IN ANY MATERIAL OR COLOR.





VJ175—The lower sketch is of a bridesmaid's gown made by the Wanamaker Store for a recent fashionable wedding. It is of American-beauty satin meteor. The bodice is of the material, draped in surplice effect over a body and sleeves of lace under white chiffon. The skirt is draped at the right over a long, pointed side train. $60.

VU8—The bridesmaid's hat in the lower sketch is a copy of a Valentine About model, of cream-colored peanut straw. The crown and brim are covered with lace and pale pink ribbon, and there is a single rose standing upright at the side. $25.

VU9—The hat in the upper sketch is a copy of a Jeanne Lanvin model, of natural-colored straw. On the upper brim there is a ruffle of white mull, edged with salmon pink mull. The crown is covered with white mull, and the salmon pink mull which is used around the crown forms a soft bow at the left side. $25.

ORDERS BY MAIL SHOULD BE SENT TO

JOHN WANAMAKER

Broadway at Tenth Street, New York

UNUSUAL DESIGNS FOR EVENING GOWNS



VA175—The lovely evening gown shown in the upper drawing, is of white satin and net. The satin bodice has a surplice draping of the net over a band of pale pink satin ribbon. The satin underskirt is slightly draped in front, and a broad band of pale pink satin ribbon runs under the short net overskirt. $50.

VD175—Below at left is shown a charming evening frock of chiffon over China silk. The upper half of the accordeon pleated skirt is of blue chiffon, which is joined to the lower half of white chiffon with a single row of hemstitching. The bodice is of the white chiffon with a band of the blue, hemstitched in. A single sash end of white satin ribbon falls from between the shoulders in back. $40

VX175—In the simplicity of the frock shown below at the right, lies its great charm. It is of pale blue crêpe de Chine, with an overdress of chiffon in the same shade of blue. A deep collar falls from the shoulders in back. Tiny pink rosebuds are used to trim the collar and cuffs. $45.



JOHN WANAMAKER NEW YORK



EFFECTIVE GOWNS

VA143 — The afternoon gown of crêpe meteor shown in the upper picture is trimmed with an inlaid panel of white crêpe de Chine, and a girdle of moiré velvet. In old-gold, navy blue, or black. $27.50.

VU10 — The chapeau Faber is of tan straw, trimmed with black ostrich feathers and a small flower rosette. $30.

VB143—Below at left is an afternoon gown of dark blue imported wool brocaded matelassé. The bolero is of the material, over a white chiffon waist shirred into a deep girdle. Also in café au lait. $38.50.



FOR SPRING AFTERNOONS

VU12 — The crown of the black straw chapeau Impératrice, shown below at left, is encircled by a wreath of different colored roses, and the hat is draped artistically with a fancy black veil. $20.

VE175—Below at right is a striking afternoon suit of tan éponge. The cut of the short jacket and the placing of the two large pockets are delightfully French. $45.

VU14 — The chapeau Margot is of black straw, with an ostrich quill at the left of the center back. $22.



JOHN WANAMAKER NEW YORK



DISTINCTIVE SUITS

VH143—The trotting-suit shown at the right of the upper drawing is of tan basket-cloth, trimmed with brass buttons. It is charmingly girlish. Size fourteen, sixteen and eighteen years. $38.50.

In navy blue or black poplin. $35.

VU4—The Chapeau Cloche can be made in any coloring. The brim is faced with taffeta, and the loop bow is of ribbon. $12.

VB175—The figure at the left of the upper drawing, shows a blue and white striped outing suit, the coat built on the lines of a blazer. The skirt is correspondingly simple in construction. $53.

VU5—The Dorgère turban is of black straw, with fancy buttons of colored straw around the crown and an upright bow of ribbon at center back. $15.



FOR SPRING

VG175—Below at left is an afternoon coat of striped blue velour de laine. The stripes are used horizontally in the wide band at the lower part of the coat. At the front, the coat is gathered into a yoke, and fastens with white pearl buttons. $65.

VU6—The hat, le Coquet, is trimmed with a two-toned ribbon and can be made in any desired color. $15.

VZ175—In the tailored suit shown below at right, the cutaway lines of the dark blue coat are well brought out by contrast with the white skirt. This can also be made entirely in blue, or black. $34.50.

VU7—The crown and upper brim of the Chapeau Sorel are covered with black taffeta. There is a single rose upright at the left of the center back. $15.



JOHN WANAMAKER NEW YORK



PERFECT CLEANLINESS

IS EASILY MAINTAINED IN A

BOHN SYPHON REFRIGERATOR

Genuine Porcelain Enamel Lined

(Not White Paint)



Adopted by the Pullman Company and all American Railroads as standard.
Send for "Cold Storage in the Home." Free.

Every part in sight and easily accessible.
The Bohn Syphon System produces an enforced, vigorous circulation of air in the refrigerator. This condenses all impurity-laden moisture on the ice, which then drains off. It dries the air and produces a temperature of 10° colder than in any other refrigerator and thus insures the perfect preservation of the food.

WHITE ENAMEL REFRIGERATOR CO.

SALESROOMS: 59 West 42nd Street, New York. 30 East Jackson Blvd., Chicago. 803 So. Hill Street, Los Angeles

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Shoppers' and Buyers' Guide



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Nearly a Mile of Unusual Small Shops.

On these four pages are three hundred and twelve little advertisements. Suppose all these establishments were placed side by side on Fifth Avenue.

The line would extend, on both sides of the avenue, from Thirty-fourth Street to Fiftieth Street—very nearly a mile of unusual shops! And the "Shoppers' and Buyers' Guide" *is* the Fifth Avenue of America's most interesting and most worth-while small shops.

Thirty-three cities and towns are represented in this installment of the "Shoppers' and Buyers' Guide." Bangor, Maine, and Los Angeles, California, have each one shop in this directory; New York has over two hundred shops, and you will also find helpful establishments from Paris and London, Philadelphia, Chicago, St. Paul and many smaller towns.

It is hardly necessary to point out the wonderful convenience of having these shops all grouped together here for quick reference.

Explore Vogue's mile of interesting small shops. Write to them for more information than they can give in their modest show windows on this Fifth Avenue of the unusual shop.

SHOPPERS' & BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

Boas, Feathers, etc.

Old Willow Plumes and **Ostrich Feathers** made into handsome French plumes, collarettes, popular fancies. Paradise aigrettes remodelled into latest creations. Mme. Block. See next.

MME. BLOCK. Write for advice on reconstructing new novelties from old feathers. If you do not wish work done, will return feathers at our expense. 36 West 31th Street, New York.

H. METHOT
French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new. 29 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

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"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

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OLD-FASHIONED CHOCOLATES
& BON BONS delivered free by Parcel Post. Fresh from OWN CANDY KICTHEN, 60c the lb.
FRANTZ CANDIES, Lancaster, Pa.

Craftsman's Guild Chocolates. Delicious, pure, fresh. Attractively boxed in craftsman style. Assorted cream and nut fillings. 1 lb. prepaid 90c. Mrs. Jarvie, 842 Exchange Ave., Chicago, Ill.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

IMPORTED SMOCKED FROCKS. Sizes from 6 months to 15 years. Prices reasonable. Order now for Spring. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane, 800 East 173rd St., N. Y. Tel. 3676 Tremont.

MISS MOORE. Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

Children's Stamped Dresses
Ready to embroider and make up.
No pattern necessary. Send for new list.
Hurm Art Shop, 277 Fifth Ave., New York.

PICTURE BOOK ROMPERS and Play Dresses. Smocked and Hand-embroidered Frocks. Original designs for little girls only. Mme. des Tuzeaulx, 128 Madison Ave., N. Y.

Exclusive Models — Children's Frocks 4 to 12 years, smocked designs. DANCING and SCHOOL DRESSES. MODERATE PRICES. Needlework Dept., Y.W.C.A., 14 W. 45 St., N. Y.

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BABY SHOP. Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 20th St., corner Rittenhouse, Philadelphia, Pa.

THE CHILDREN'S PLACE
MISSES' AND CHILDREN'S FROCKS and coats of the best materials & styles, at fair prices.
GROW, 404 Mint Arcade, Philadelphia, Pa.

China and Cut Glass

THE FURNESS STUDIO is making a special feature of hand decorated cups & saucers. Original and distinctive tea table fittings. Descriptive list. Carnegie Hall, 154 W. 57th St., New York.

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In bright colorings. Tea sets, wall plaques, flower jars, and quaint odd bits. Price, 35 cents to $6.
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CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
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New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

L. MOLMAN. Evening gowns, suits, blankets, curtains cleaned and dyed, equal to new. Also gentlemen's wearing apparel. 38 West 47th Street, New York. Telephone 1952 Bryant.

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CORSETIERE.
11 East 47th Street, New York.
Telephone 1552 Murray Hill.

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MME. BINNER
CORSETIERE,
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Olmstead Back Laced fitted by experienced corsetierres, $3.50 up. Corsets to order, $10. Olmstead Corset Co., 44 W. 22nd St., N. Y. Gram. 5224.

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Corsets of every description. Ready to wear from $5. and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

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"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

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Telephone 1110 Bryant for Corsetiere service in your own home.

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(*Continued on page 16*)

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A classified list of business concerns which we recommend to the patronage of our readers

(*Continued on page 15*)

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(*Continued from page 16*)

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Opposite the Waldorf-Astoria Hotel. Floors with show cases at street entrance, suitable for any retail business. Reasonable rents.

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Comfortable rooms, private baths, good table. Apply to Miss Proudfoot. Tel Columbus 682.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element. cuisine, service the best. References. Tel. 7257 Plaza.

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Cathedral Heights. Furnished six-room apartment. From June to October. Unusually cool location. Apply Miss McIntyre, above address.

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Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

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SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

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Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 7 West 38th St., New York. Tel. 6719 Greeley.

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Will buy anything for you or your home, saving you at least 10%. Best References. 373 Fifth Avenue, New York.

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Submit plans for interior decorations and furnishings. Wearing apparel purchased. Mrs. W. H. Turner, 146 E. 36th St., N. Y. Tel. 5622 Mad.

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Cities Other than New York

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always show the latest and most approved forms in social and wedding stationery.
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DURHAM RESTAURANT
Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hote dinner 75c.
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Convenient for tired shoppers.
Tasty cakes, dainty sandwiches, hot waffles.
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TABLE D'HOTE LUNCHEON. SCOTCH SCONES AND CAKES. MATINEE TEA A SPECIALTY. 31 W. 46th St. New York.

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THE QUAINTEST SPOT IN NEW YORK for AFTERNOON TEA and LUNCHEON.
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Bon Voyage, Automobile, Invalid Baskets
Salads, sandwiches, broth, cakes, candies, fruit and flowers, $2 to $10. The Virginia Tea Room, 931 7th Ave. (57th St.), N.Y. Tel. Columbus 2399.

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LUNCHEONS, 40c. DINNER, 50c.
Sandwiches, Cakes and Pies to Order.
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Specialty Shops

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DESCRIBES OUR FLOWERS.
READ CAREFULLY.
AUSTRO-HUNGARIAN CO.

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HARD FOR THEM TO FIND US.
BELOW WE WILL TELL YOU
THE EASIEST WAY.

WE ARE DIRECTLY OPP. THE WALDORF AT NO. 4 WEST 33rd St., NEW YORK.
OVER MME. M. OBRY, Cleaning and Dyeing.
TAKE ELEVATOR TO STUDIO, fifth floor.

THE PETITE FRENCH BAND BOX
IN WHICH
We pack our Nosegays and Dahlias
CANNOT BE COPIED—YOU'LL LIKE IT.

THE NOSEGAY IN PARIS
HAS TAKEN A NEW TURN.
Like the first breath of Spring
It's different and Modestly Modish.

A NOSEGAY OF APPLE BLOSSOMS $1.25
With tiny unopened buds and a hint of green, light in the centre with pink buds outside.
IT'S CHARMING—PARISIENNE, TOO.

THAT WILD ARBUTUS NOSEGAY $1.00
lends to your frock a most chic touch.
It's Springy—A bit of Nature's pink
with cute little green leaves.

DWARF PANSIES $1.25 In all their sweet, oddish varieties. Each little face adds a charm of its own. A touch of real spring.

AUSTRIAN FIELD ROSES, $1.00
A dozen small roses in a charming blending of colors—refined and voguish.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

PETITE CRABAPPLE BLOSSOMS, $1.00
Of "COCHET" Pink—A ROYAL favorite, surrounded by heliotrope and pretty June leaves.
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THE DWARF DAHLIA (Paul Poiret) $1.25
ARE PRONOUNCED
by fashionable women the most seductive nosegays Paris has ever shown New York.

DWARF DAHLIAS (Con't) $1.25
Two Dahlias—Two Buds and Leaves.
Color A—Mustard, shading into English gold.
Color B—Watermelon pink, shading into yellow.

DWARF DAHLIAS (Con't) $1.25
are all colored by hand (remember it)
Color C—Old rose, shading into ashes of roses.
Color F—Begonia la cerise (a new Paris blend).

Fashionable New York Women Have
Taken up the Pretty Parisienne Idea of Wearing Two of These Dahlias, making a combination color Nosegay.

THE COLORS IN DWARF DAHLIAS
Most in Demand, Are Worn This Way:
Color B and Color F (Worn Together).
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LAVELLÉ or Moth Orchids, $2.50 X paid. Two Orchids combined with Lily of Valley. HAS THE DELICIOUS ODOR, TOO.
A PRIZE VARIETY.

FOR EARLY SPRING
Our Bridesmaids' Buds are exquisite.
So refined—Ready to pin on.
$1.50 for three—colors, Pink and Marchal Niel.

The "PRESERVED" VIOLETS $2.50 X Pd.
With all their delicious odor and beauty.
Prettily boxed in generous sized bunches.
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The "PRESERVED" ROSE WITH BUD $1.50 X Pd.
READY TO PIN on. Has the REAL ODOR. Varieties, pink and Marchal Niel (Canary Yellow).
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IN AMERICA
GLEBEA'S INSPIRATION
Named by a Royal Personage.

CRUSH THE REAL FLOWER
in your hand—IT CLINGS.
BECOMES A PART OF YOU.
A BIT OF REAL NATURE.

WE WOULD LIKE
TO TELL YOU MORE ABOUT
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SPECIALTY AND GIFT SHOPS
BE OUR REPRESENTATIVE in your town.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

(*Continued on page 18*)

TO NEW ADVERTISERS

MANY new advertisers are surprised when we tell them that it requires one month and three days to transform their announcements from a few lines of manuscript into a published advertisement in this department.

The next available VOGUE for your message is the issue of May 15th. The "Shopper's and Buyer's Guide" for this number goes to press April 12th. Be sure that your "copy" is in our hands on that day.

SHOPPER'S AND BUYER'S GUIDE SERVICE
VOGUE, 443 Fourth Avenue, New York.

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 17)

Specialty Shops—Cont.

JANE GRAY CO. Specialties in Infants' toilet articles, never lost safety pins, baby biographies. Mica front veils. Ladies' traveling outfits. 2 E. 23rd St., Bartholdi Bldg., N. Y.

FROM EVERYWHERE quaint imported peasant things. Hand decorated Brittany plate 6¾ in. in diam. mailed postpaid 75c. "Studio Shop for Things Beautiful." 96 5th Ave., N. Y.

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MACAFEE SALES CO. Commission dealers and appraisers in Antiques and Reproductions. Our method means auction prices at private sale. 262 Fifth Avenue, New York.

SPECIALTIES IN ALL CRAFTS, quaint, beguiling, beautiful, for people of good taste. Gifts large and small. Noank Studio Shop, 45 East 59th Street, New York.

THE BIRTHDAY SHOP
Birthday cake covers. Original favors for Easter and other occasions. Room 605, Silo Bldg., 516 Fifth Avenue, New York. Take Elev.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

THE BANDBOX EXHIBIT SHOP
Exhibit your specialty—jewelry, prints, antiques, gowns, laces, etc., in this quaint old house. Lucy A. Royce, 7 Pliny Court, Hartford, Conn.

FRENCH CHATEAU LAWN CANOPIES
With metal tea tables and chairs of original design. Write for sketches. JOSEPH P. McHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

POILLON POTTERY for garden growers and flower lovers. Garden Baskets 30c to 75c. Exclusive importations. Samples forwarded free. Agt., Mary G. Phillips, 19 W. 40th St., N. Y.

"TENTATION" (temptation) A new and languorous perfume of the Orient. Souvenir sample 10c. Parfumerie Riviera, 11 E. 30th St., N. Y. (The only Parfum Shop in America).

SMALL SHOPS. Send for circular of foreign novelties—exclusive things—bought by our buyer in unfrequented places abroad.
Charles Hall, No. 10, Springfield, Mass.

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Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

MINIATURES FROM PHOTOGRAPHS
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers. 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

STUDIO FURNISHINGS, QUAINTLY ORIGINAL, for those who would have furniture and draperies in the best English fashion. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Toilet Preparations

QUIN-SEC SKIN FOOD
BUILDS UP WASTED TISSUES
AND FLABBY MUSCLES. JAR 75c.
Quinlan, Skin Specialist, 166 Lex. Ave., N. Y.

MRS. VOUGHT, 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage. Scalp Treatment. Shampooing. Manicuring. Telephone Madison Square 4854.

Reduces Enlarged Pores. La Mignon Astringent Lotion whitens, refines coarse skin. Removes blackheads, and pimples. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

DR. DYS' Sachets De Toilette
and other Complexion Specialties
are purest and best in the world.
V. Darsy, 14 W. 47th St., N. Y. Tel. Bryant 3329

CARE OF COMPLEXION AND HAIR
My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

Bichara-Ritzol Parfums. Natura Co., 15 E. 35th St., N. Y. Sole Agents in America. Booklet descriptive of these Perfumes and Toilet Preparations, with prices, mailed upon request.

BICHARA DE PARIS
15 EAST 35TH STREET, NEW YORK.
"BICHARA'S PARFUMS are exquisite."
Andre de Fouquierres.

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EURELLE
Now Broadway, cor. 72d St., N. Y. Tel. Col. 9037.
Specializes in care of Hair, Scalp, Complexion.
Eurelle's Toilet Preparations on sale.

Toilet Preparations—Cont.

MACLEOD'S SCOTCH OATMEAL CREAM
a toilet cream for complexion and nursery. Cure for chapped skin. Suite 58, Lincoln Trust Bldg., B'way & 72d St., N. Y. Tel. Col. 9037.

"Sweet Briar"—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

Marinello-Bush & Co. Skin, scalp, complexion specialist. Free samples & literature for home treatments. Shop treatments, facial, $1,25, scalp, $1. Bryant 3595. 25 W. 42nd St., N. Y.

IMPORTED FACE POWDER very fine texture and dainty fragrance. A powder for gentlewomen of particular taste. Box $1.00 prepaid. Bertha B. Paine, Hart Lot, N. Y.

"Buena Skin Tonic," the Skin Astringent Gives that delicate finish desired by refined and cultured women. ASK YOUR HAIRDRESSER. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago.

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An astringent for relaxed muscles and removing wrinkles; a perfect skin tightener. Samples mailed 25c. The Norfolk, B'way & 30th St., N. Y.

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P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

WILLOW CHAIRS FOR DECK USE
Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Automobile Tours in Europe. England, Wales, Brittany, Chateau Country, Alps, Riveria, Black Forest, Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

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LOVING CUPS and other Trophies in sterling silver for sporting prizes. Unusual, artistic, practical. Send for illustrated Trophy Circular. JARVIE, silversmith, 812 Exchange Ave., Chicago.

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For the **Winter Cruise** or **Southern Trip,** send a Wile-Away Box filled with amusements and comforts. Each one to order. Prices from $5. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

DROP-FRONT HAT BOX. Need not be lifted from shelf. Dainty designs, all colors. Very strong. Two sizes, $2.50 and $3. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

FOLDING HAT STAND. Attractively decorated, in gift-box with rhyme. Convenient for travel and home use. Price $1.00 postpaid. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

Mother Goose Surprise Box
FOR CHILDREN.
Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa

Miss Stevenson's Drawing Room
Bridge Table will make an acceptable gift. For particulars address
Miss Stevenson's Shop, Sewickley, Pa.

DISTINCTIVE GIFT BOXES for children of all ages for all occasions. Birthdays, parties, etc. Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

LA BOTTEGA announces the removal to 400-402 Madison Ave., at 47th Street, N. Y.
New importation of Italian china, terra cotta, frames. Agent of O. Cusumano.

"PIANOFIEND." Imported Wooden Toy. Dances on a piano. Unique souvenir. In Gift Box with verse, 25c. "Studio Shop for Things Beautiful," Studio 20, 96 5th Ave., New York.

SPOON-STRAW of Bohemian Glass. Different and practical souvenir for all occasions. In gift box with verse, 25c. "Studio Shop," Studios 20 and 21, 96 Fifth Avenue, New York.

AN ESKIMO DOLL OR AN INDIAN PAPOOSE. A truly American gift—$10 and $6. Not to be had elsewhere. JOSEPH P. McHUGH & SON, 9 W. 42D ST., OPPOSITE LIBRARY, NEW YORK

CARD CASES of dainty white kid or colored suede leather satin lined hand tinted designs $1.25 each. Satisfaction guaranteed. Simcraft Studio, South Bend, Indiana.

TREASURES AND GIFTS. Chinese Mandarin combination paper-cutter and bookmark carved from fine ivory sent for 75c. The Far East Shop 148 Cutler Bldg. Rochester N Y

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WE RECOMMEND McHUGHWILLOW FURNITURE for town and country houses. An interesting booklet and sketches on request. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

NEW YORK MAKE SINCE 1893
McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. McHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

"S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Sale and Exchange Service, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

FOR SALE: Piece of rare old rose point lace. Suitable for robe, or would make exquisite veil for bride. Sacrifice for $700.00. No. 913-A.

FOR SALE: Two elegant baby robes. Cost $150 each; sell $50 each. Cream silk shawl, $20. Old gold satin center piece also tea cosy ribbon-work, $15. Beautiful tea cloth, $10. No. 915-A.

HANDSOME Paris evening gown, old rose, covered with black silk net tunic; 34 bust, 24 waist, height 5 feet. Tunic may be used on any size gown. Worn once. Price low. No. 916-A.

FOR SALE: Callot evening gown. Lavender and white brocaded satin, black tulle scarf, worn twice. Cost $250 in Paris. Sell for $50. Also black chiffon afternoon gown over flesh-colored chiffon. Both absolutely new. Size 36. No. 917-A.

FOR SALE: Eight yards double width black grenadine fancy stripe. Cost $2.50; will sell for $1.25 a yard. Sample sent. No. 918-A.

HANDSOME voile gown with blue and pink quaint flower design, blue taffeta panniers, coral pink sash. Worn once. Size 32-34. Sell $12.50. New white broadcloth flannel coat; length 36, size 34; $7. No. 920-A.

LIGHT blue charmeuse evening gown with overdress of pink satin marquisette trimmed in gold lace. Size 36. Worn only three times. Cost $65. Sell $20. No. 921-A.

FOR SALE: Handsome grey cloth Spring suit, perfect condition, satin lined throughout. Size 34-36. Price $26.00. Made at one of the best tailors. No. 922-A.

LADY would dispose of exquisite Spring and Summer dresses; best materials and latest styles, for less than quarter original cost. Bust 38. Skirt 43. Splendid condition. No. 923-A.

PLAIN tailored tan serge coat, 38-40. $18.00. Pale gray broadcloth cape. Three-quarter length, white satin lined throughout, cape sleeves, black and gold military collar, 38-40. Perfect condition, $22.00. Black serge divided skirt, waist 24, length 40. Good condition, $9.00 No. 924-A.

WHITE diagonal cloth top coat, old rose and black satin collar and revers, old rose glass buttons. Size 36-38. Sell $30.00. No. 925-A.

PINK and white marquisette dress, sailor collar, dutch neck. Size 32. Sell $10.00. White pongee Norfolk suit. Worn twice. Size 34-36. Sell $25.00. No. 926-A.

BLACK and white stripe satin parasol. Good. Sell $6.00. Pale blue taffeta parasol. Never used. Sell $5.00. No. 927-A.

WHITE corduroy Norfolk suit made at Stein & Blaine. Cost $100.00. Sell $35.00. Worn a few times. Perfect condition. Size 34-36. No. 928-A.

BLACK velvet evening gown, waist of jetted net and brilliants. French model. Size 34-36. Sell $50. No. 929-A.

Wearing Apparel—Cont.

CLOTH of gold evening gown, waist and angel wings of black lace. Crimson rose and girdle. Size 34-36. Sell $50.00. No. 930-A.

DARK blue serge suit. Copy of last Spring Poiret model, from Louise. Coat braided in black and white. Side plaits in skirt. Size 34. Sell $35.00. No. 931-A.

WANTED: To correspond with someone wishing to buy coats and dresses worn between ages of 16 and 20. Size 32 and 34. Sell cheap. No. 932-A.

Miscellaneous

NEW TEA SET. Kirk silver, five pieces, worth $700.00. Sell for $200.00. Never used. No. 914-A.

FOR SALE: Exquisite oil painting by J. G. Brown of two little girls. Will sell for half value. No. 919-A.

FINEST black thread lace (new), fully draped gown. Authenticated old Chippendale chair. Veritable old French Faience. Old English prints. Finest set Pate-sur-Pate imported to America. Sell at sacrifice. No. 933-A.

Professional Services

GERMAN LADY, having traveled much, with the highest references, speaking English and some French, wishes to chaperon a few young ladies to Europe. No. 235-C.

LADY desires position to take charge of patient requiring massage and medical gymnastics in New York City or suburbs. No. 236-C.

YOUNG LADY, experienced embroiderer and needle woman, desires permanent position with private lady or family, city or country. No. 237-C.

A LADY, good secretary, reader, chaperon and traveling companion, wishes to make an engagement. Preferably with wealthy woman quite alone. References. No. 238-C.

COMPANION. Young woman of refinement wishes position. Can act as supervising housekeeper, companion, amanuensis or chaperon to young people. No. 239-C.

PHILADELPHIA young lady, conversant in art, music and languages, experienced traveler, desires one or two young ladies to complete party of four, for European travel during Summer months. Highest references given and expected. Fee and expenses required. No. 240-C.

GOVERNESS; good traveler, going to Europe April or beginning of May, would give services in return of passage. No. 241-C.

SOCIAL TOURS. Italy to England. Small, exclusive party sailing May. Unusual route, including Semmering Pass, Budapest, Carlsbad, Zermatt, Chamonix, etc. Party limited. Arrangements on request. No. 242-C.

YOUNG LADY with good education desires position as companion to a lady going abroad. No. 243-C.



Afternoon gown of crepe meteor in black, white, navy, copenhagen and plum color, girdle of contrasting shade of velvet, embroidered in front in bronze and colors; repeated in the collar. Vest of tucked white chiffon.
Price.....$33.75

Lewis model with velvet or satin crown, straw edging and bandeau, nosegay of vari-colored flowers in front. May be had in black, white or colors.
Price.....$12.00

Walking frock of serge in black, navy, taupe, or white, wool embroidered in soft rose and blue, collar of finely embroidered ecru batiste, satin belt.
Price.....$27.50

Reboux model of milan straw, crown and plaiting of satin, to match, fancy quill; may be had in any color.
Price.....$16.50

Coat dress with black or navy blue serge coat, and black and white checked or striped skirt, patent leather belt and lingerie collar, wool embroidered in white and yellow.
Price.....$22.50

Talbot model of rough straw with self-color picot edge, bow and knot of spring flowers; may be had in any color.
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VOGUE

APRIL 1, 1913

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A Review of the Reigning Mode

SPRING FASHIONS

Number

Dated April 15th

Out April 10th



A miniature impression of Mrs. Newell Tilton's cover drawing for the next VOGUE

The hurly-burly of the fashion openings is now over. All the new modes have been formally presented, and the time has come when one can see clearly which models have been rejected and which have survived.

The next Vogue—our twentieth annual Spring Fashions Number—will present those gowns and hats which can be depended upon to hold their style for many months to come. The next Vogue is really a review of the entire spring mode; it presents both the more extreme and the more conservative designs. It shows in a nutshell—albeit a nutshell of some 148 pages—exactly what models you will be safe in wearing during the spring and summer.

Our Paris editors have made a delightful collection of *poupées*—little dolls dressed cap-a-pie in the very hight of the mode. Their tiny clothes are made of the identical materials used this season by the great designers. Look in the Spring Fashions Number for the portraits of this exceedingly smart family of little dolls.

"Place aux Hommes"

The next Vogue will present the correct 1913 fashions for men. There are many new things this year for men who dress carefully; this is distinctly a time of transition in men's clothes; it will be wise to read what the next Vogue says about the choice of a man's wardrobe for 1913.

The Next Vogue but One

The next Vogue but one will contain much important news of the late spring fashions, including all the good novelties produced since the openings. In addition, there will be in this May 1st Vogue a full discussion of wedding fashions and wedding etiquette. The number will be as valuable for brides of next autumn as for brides of this spring.

In the next Vogue but one we shall also discuss the *dot*—a much argued subject—with many good reasons for and against.

Our series of papers on good manners will also begin in this number. We want you to read this series from start to finish, and we want your opinion of it. Remember that the first paper will appear in the May 1st Vogue.

"Around the Clock with Vogue Patterns"

Page 143 describes the very real day of an imaginary lady. It tells what she did and what she wore—what *you* can wear if your days are spent among people who agree with a forgotten Elizabethan that one may as well be out of the world as out of the fashion.

Send for this Picture

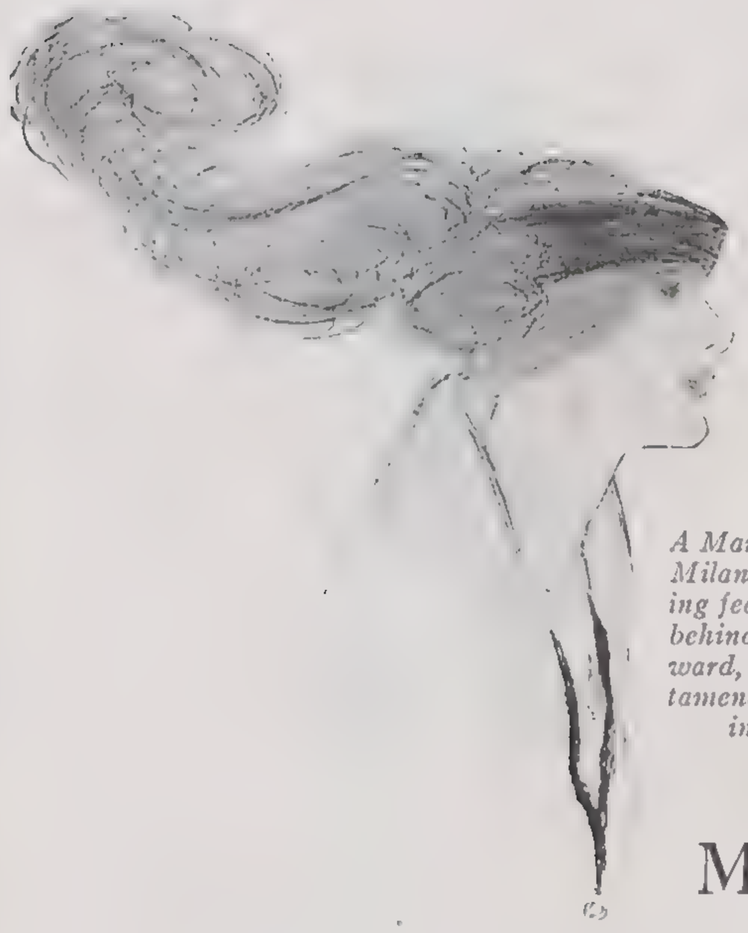
Sarah Stilwell Weber's delightful art has seldom shown to better advantage than in the cover design of this number. For 25 cents we will send you a proof of this drawing without lettering. Try its effect on any wall in your home, either framed or as a poster.



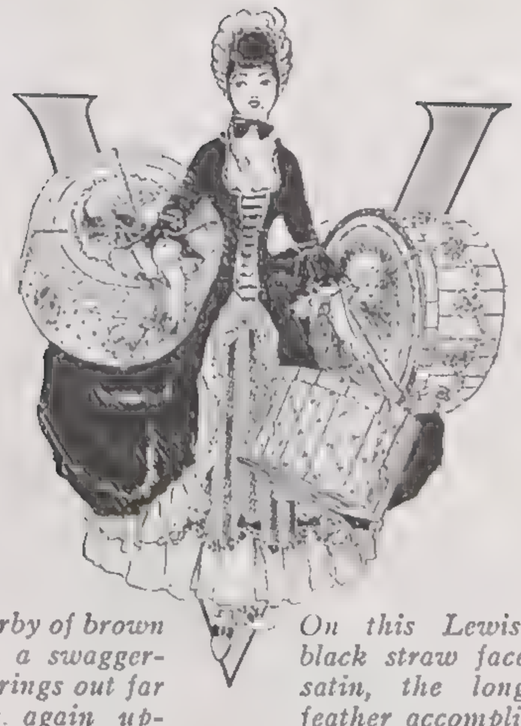
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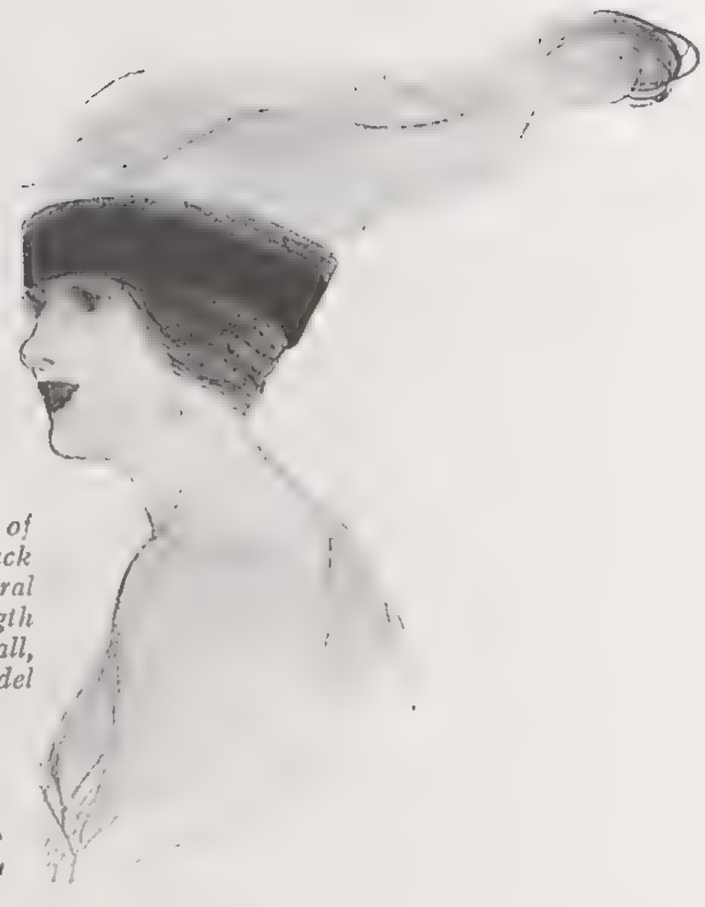
MISS ETHEL CAROW ROOSEVELT

The daughter of Colonel and Mrs. Theodore Roosevelt, who have announced her marriage on April 4th at the Episcopal church at Oyster Bay to Dr. Richard Derby, a direct descendant of the Salem Derbys of Revolutionary days



A Marie Louise derby of brown Milan straw with a swaggering feather that springs out far behind and curls again upward, precluding any hint of tameness in the shape. Model imported by François





On this Lewison model of black straw faced with black satin, the long, flat, coral feather accomplishes the length of line that the usual small, round shape denies. Model shown by François

MODISTES DECLARE THE SURVIVAL *of* THE SMALLEST

So Diminutive Have Hats Grown That They Are Saved from Insignificance Only by a Bewildering Wealth of Fantastic Plumage and a Richness of Color and Material That Fit Them, Though Small and Informal of Shape, for Even the Most Ceremonious Costumes

HATS for the spring are small, piquant, scantily trimmed; indeed, the scantiness of the trimming is a cause of despair to the manufacturers. The milliners, however, tell one that although but little ornamentation is used, that little is so rich and of such great price that, notwithstanding the enormous sums for which hats sell, there is but little profit in them. Formerly, a hat could be made and sold for sixteen or twenty dollars at a reasonable profit; now a hat which in Paris sells for forty or fifty dollars, and in America for sixty or eighty, represents a comparatively small profit to the makers.

This is a discouraging fact, especially when, as for the past two seasons, hats are the least conspicuous part of the costume—a mite of a shape, a mere suggestion of a brim rolled up at even widths, or raised to a more pronounced angle at one side; and a low, rounded crown, or no crown at all, as in the hat shown on this page, the sensation of the opening day at the Auteuil races. The trimming is, perhaps, a sweeping osprey, an aigrette, or a fantasy ostrich tip. And such fantasies! Every possible contortion of a harmless quill or feather has been invented, and none are allowed to remain in their natural form. The ostrich plumes and stiff aigrettes are twisted and bent back into inverted question marks; quills are pressed into most remarkable curves; and every conceivable form of feather is imitated in tulle and ribbons.

THE NEW POINTS

Some of the smartest straw shapes show two long loops of broad moire ribbon protruding far beyond the brims; or narrow, moire ribbon is formed into flat buckles and wings, so placed as to form pinwheels. These two garnishings are especially well adapted to tailored hats. On many of the satin or tulle hats are used long, wired loops of malines, now a non-wiltable, non-droopable trimming. Another garnishing fitted to stand hard service is the small bow of faille ribbon which ofttimes appears with upturned ends, on the front of a straw or tulle hat, and with down-turned ends at its back. It looks a bit silly, this stiff little bow, but it's chic.

Wings have fluttered into fashion once more. Two wings sprout from a close-fitting, small hat at an up-and-down angle; or one wing—they travel in pairs—stands straight up, and the other spreads down, so that when posed at the front of the hat, the downward wing protects that side of the face.

As to colors, hats are in one-tone effects, and although the subdued shades are preferred by some houses, bright mulberry, American beauty, orchid, or emerald tones are chosen by others. But one should use discretion in buying these, for, except for the southland, they are a bit pronounced. An all-cerise, purple, or green hat, however, is permissible even in town, and is stunning with a dark blue or black suit. Among the subdued shades shown by the big milliners are chiefly brown, *tête de nègre,* old-red, beige, blue, and black.



"When is a hat not a hat?" was the riddle propounded at the opening of the Auteuil races by a crownless turban, scarce more than a wreath of brown straw around a brown coiffure, to which it was held by its own snugness unaided by pins. Viewed from the front and left side, the hat seemed indeed a hat, and the placing of the feathers assisted in the deception

THE FUNDAMENTAL CHARACTERISTICS

One fundamental characteristic of the new hats upon which all the houses, large and small, agree, is suppleness. Hats are made without wire foundations, and may practically be folded and packed flat. They are therefore light and convenient.

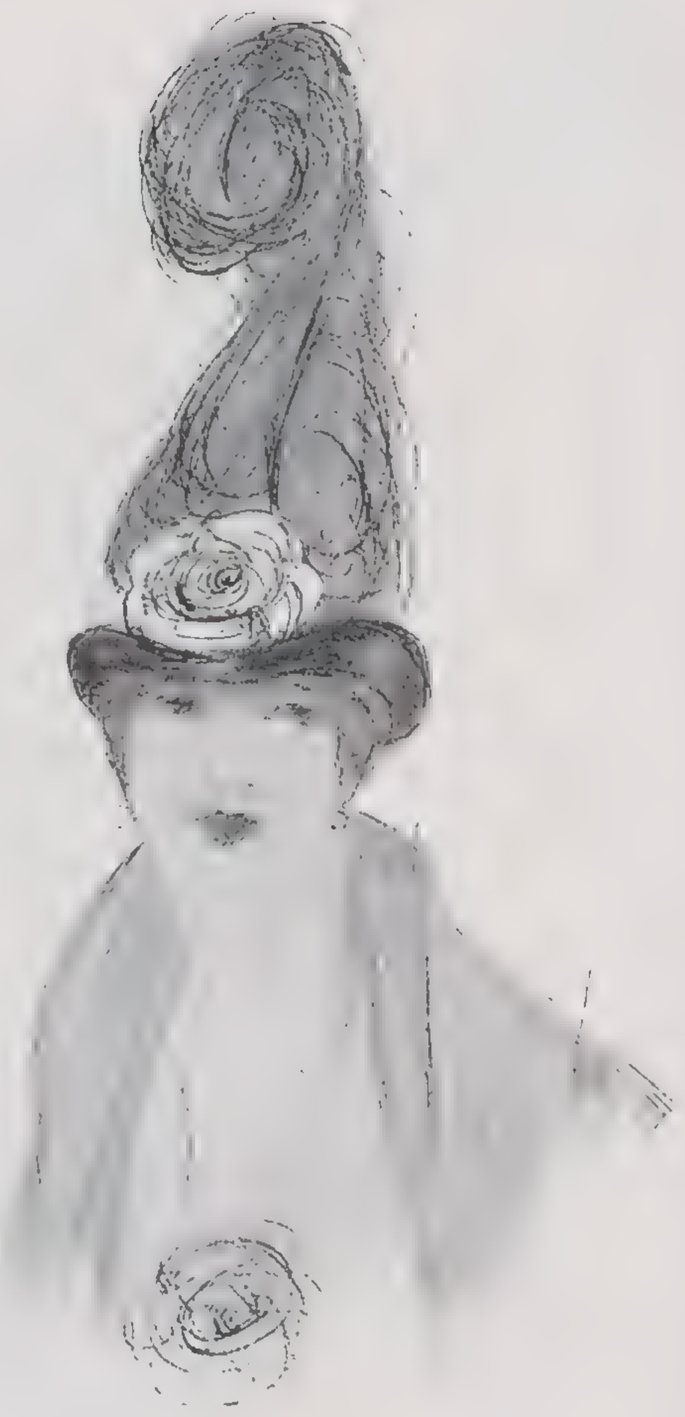
When flowers are used they encircle the crown, usually in a perfectly flat wreath, or are placed erect at the side in a stiff aigrette-like form of flowers and leaves, or again, perhaps, a single rose sprouts



Discard from this Lewis model of brown straw the high brown plume, and the quilling and rosettes of red on the brown velvet band, and there stands forth undaunted—a simple derby



Even a severely tailored shape such as this Evelyn Varon model of black Milan and taffeta partakes of the grace of the dress hat in the swirling aigrette



The feature of this Esther Meyer hat, so small and practically brimless, is the high, questioning plume, brown at the base, shading to red at the tip, and caught to the brim by a red rose

Models Imported by François

from the very top of the wee, rolled brim. Although emphasis is still given to the backward line of the hat itself, the overhanging position and the backward shoot of the aigrette is now almost entirely abandoned.

There is one thing that the furore for the small hat has proved conclusively—that there should be an age limit, be the style what it may, to the use of the picture hat. This, alas! is a fact which has too often been ignored in the past by many women who think that by hiding a faded skin beneath a drooping brim they are deducting a score of years from their allotted span. Unfortunate is she who is so beguiled. This fallacy has been most often accepted in France, where, formerly, wizened, rejuvenated faces, peered forth in pathetic contrast to the youthful contours of their broad-brimmed, picturesque hats.



This fatal mistake is, for the time at least, rendered impossible, for much as the Parisienne loves her youth, she loves her chic more, and to be chic this season she must wear a small hat, slightly tilted to one side so as to show the line of the head, the waves of the hair, and—best change of all—the coiffure or the neck at the back. There was nothing more ugly nor more trying than the now past fashion of wearing the hat so that, brim or no brim, the entire head was covered, while the brim, if there was one, the crown if there was none, rested in a nonchalant manner on the back of the neck. That our best caricaturists were persistent in pointing out the defects of this fad was a thing rarely considered. The front of the hat may have been all that could be desired, even the side may have stood careful inspection, but the back was left to take care of itself, and high shoulders and short necks retired ignominiously under broad and deep extinguishers.

One feature of the present styles is the play they allow for the development of the graceful, curved line of the brim, good illustrations of which are seen in the sketches of the Alphonsine models on page 26. Madame Alphonsine, a quite remarkable woman, is the head of one of the oldest and best-known houses in Paris. For years she has swayed the modes with a determined hand, for, possessed of one of the richest and most aristocratic of clienteles, she pursues her own course, undaunted as to the line adopted by the other houses. There are several shapes which have become almost characteristic of her name, for to Alphonsine, the chief points of a hat are that it shall fit the head, and that it shall be satisfying at all angles. This year, as always, she has modified the styles in her own charmingly satisfactory manner, and we find here hats that are slightly larger than at the other houses, and trimmed profusely with ostrich and flowers.

OPINIONS DIFFER AS TO TRIMMINGS

This leads one to say, however, that opinions differ with regard to the trimmings most in favor. Some houses predict the continued use of the aigrette, others say that it has served its day, and that the osprey and the ostrich fantasies are smarter, while still others announce again the reign of the flower. This latter theory blooms each spring and is nipped, as it were, in the bud, for since flowers are less expensive than other trimmings they invariably become common and are generally very quickly abandoned, rarely being seen later in the season upon the best hats from the smartest houses.

Those flowers now in use are in the faded shades of old-reds and blues, or in the deep, rich tints of amber, brown, or geranium, and many of the leaves have a frosted coating which gives more a feeling of autumn than of spring. Since all styles show a decided tendency towards perversion and inversion, they may continue in vogue.

TRIMMING NOVELTIES AND HOW USED

Among other novelties, there is a plush straw which, when made up, looks like the heaviest, richest piece of *velours cotelé*, or *velours de laine*. There is also a marked effort to produce trimmings which imitate fur; and the plumage of certain birds, such as the Brazilian *coucou*, is chosen simply because the feathers are ragged, fringed, and furry.



Among the powerful influences in the world of hats must be mentioned Monsieur Lewis. There is, I suppose, hardly an actress in Paris who does not buy at least a few of her numerous bonnets from his house; hence it follows that he is responsible for the launching of many a new and sometimes bizarre style—of coiffure as well as of hat. Among his hundreds of hats for this season there are scarcely two which do not show the low crown, rolled brim, and high trimming or aigrette, ostrich, or flowers. The trimmings which he most employs for this season are fantasies in aigrettes, such as the Numidie, a coarse, uncurled form of ostrich aigrette. He also uses with good effect a combination of heron aigrette, rooted in sweeping sprays of osprey.

Rolls made of straw are an interesting feature of Reboux's spring models. This roll often includes only the brim, but sometimes it

is repeated at the top of the crown, thus creating one of the few types having a circular profile.

THE HIGH CROWN AN INNOVATION

One of the decided innovations of the spring is the hat with a high crown, and a narrow, either straight or rolling, brim. A model from Esther Meyer, shown in the middle sketch at the bottom of this page, shows a narrow, oblong shape with a rolled brim raised slightly at one side. The hat is of old-blue chip trimmed, with wings dyed in a matching color. All of Esther Meyer's hats, whether round, flat, or oblong, are somewhat raised in the back, and in the majority of them, the backward line is emphasized. Brown, beige, and amber are the colors which she chiefly employs, although several of her smart hats are in neutral tints, high-crowned, and trimmed with a hedgerow of osprey aigrettes in old-red; these extend from the side of the front around the back. Georgette's version of this shape—which is something to be used with the greatest amount of discretion, as when not becoming, it is decidedly the reverse—showed an inverted bowl-shaped crown, flat at the top and with a straight brim hardly more than an inch in width. This hat was of beige-colored mohair straw, brim-faced with a darker tone, and trimmed by a bunch of white cock's feathers perched directly in the back.

LACE AND FLOWER TRIMMING APPROVED

Marcelle Demay has stamped the use of lace and flowers with her approval. She also favors hats with small, flaring brims. She is one of the few modistes who cater only to the wants of a private clientele and her hats are, as she repeatedly states, "*tout à fait pour dame.*" This year she has had two initial successes, one in a black chip turban which has a cuff-like brim turned back abruptly about the high crown and divided in front, where a large bow of black velvet ribbon, lined with rose-colored satin, spreads its great loops and lends additional hight to the crown.

Another of her very successful models is shown at the lower right of this page. The crown is low and rounded, and a piece of tinted, appliqué lace is draped over the bell-shaped brim and caught in the back by two pink silk roses, which are placed low against the hair.



Caroline Reboux presents an oval shape of dull green, picot straw that swerves from its destined oval shape by flaring wide on the left and dipping low at the right, where a red rose makes a base for a taupe-colored Numidie

DESIRABLE FOR THE DEMI-SAISON

At the top of this page is a Caroline Reboux model made of a fine picot straw in a dull green shade. It is in the popular oval shape with the left side of the brim flaring, while the right side dips slightly. A high Numidie feather in taupe is held in place on the right brim by a single red rose.

Hats wholly of satin or of satin and straw lead in spring millinery. They are especially desirable for the *demi-saison* because of their light weight, and they are going to be worn well into June. Many of them are by Reboux. Whether they have puffed or plain crowns, always those crowns are a little rounded. The tam-o'-shanter, or the rather full puff, whether it is gathered behind a wide brim or a narrow roll, is never very high.

A GARDEN HAT WITH STRINGS

Strings or straps under the chin are, as ever, struggling for existence. It seems that they could be adopted to advantage with the collarless gown, as they might serve to break the long line of the neck, so wofully trying to the majority of women.

A pretty model for a garden hat with strings, sketched on this page, is shown by Madame Groult. This hat—quite large, with a brim rolled at the sides and sloping in front after the manner of a true farmer's hat—is made of Nattier-blue toile de Jouy, printed in tiny, yellow figures. Both crown and brim are edged with Tuscan straw, and the only trimming is a small, flat bow of the toile edged with straw, as are also the strings which tie under the chin directly in front.

THE DAY OF THE TINY TOQUE

Carlier's specialty has always been small shapes, so in this day of the tiny toque it is hardly surprising to find scarcely a medium-sized hat, let alone a large one, in all his display. One of the hats, a modified form of the tricorne or continental, sketched at the left of this page, is in bright green straw. The gracefully curved brims, faced with black satin, form a narrow point in the front, from which rises a spray of black osprey.



Strings, in their perennial struggle for existence, find a supporter in Madame Groult, designer of this garden hat of toile de Jouy and Tuscan straw



Carlier's specialty has always been, and still is, small shapes, as exemplified in this tricorne of bright green straw with a facing of black satin and a panache of black osprey



From Esther Meyer comes this old-blue chip with wings dyed to match. The rolled brim is somewhat raised in the back, as is the fashion of this modiste



Marcelle Demay has stamped the use of lace and flowers with her approval. Here, tinted appliqué lace on a hat of black chip is caught low against the hair with pink silk roses



Lazarus is showing this Georgette model—almost brimless with a crown of dark green straw covered with satin ribbon of the same hue. This is tied on top in a bow, and over and above it points a bunch of white roses in full bloom

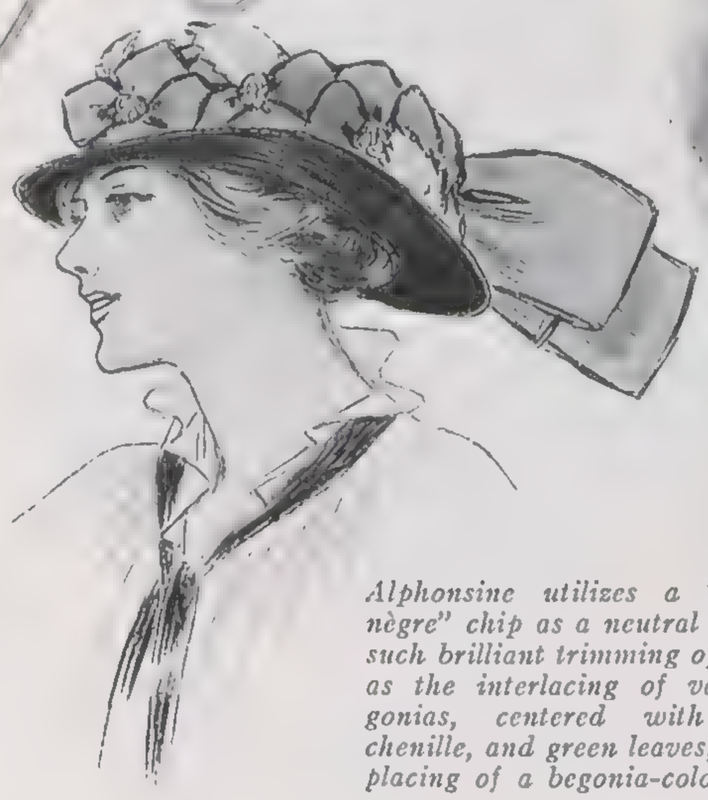


A small Alphonsine shape of black chip with the grace of a large picture hat in the sweeping lines of the brim and the swirl of the crown-encompassing feather of wood-colored ostrich. Pink and mauve dahlias cluster at one side

Tryingly trim for some might be this severe little Deffontaine model of chestnut straw softened by the white satin facing. A fantasy trinity of brown paradise tops the crown



NOW LEADS THE TALL, SMALL HAT, TALL-CROWNED OR TALL-TRIMMED WITH FLORA AND FAUNA UNKNOWN TO NATURE, AND CLOSE IN ITS WAKE FOLLOWS THE FLAT, SMALL SHAPE WITH NO LESS HYBRID ADORNMENT



Alphonsine utilizes a "tête de nègre" chip as a neutral basis for such brilliant trimming operations as the interlacing of velvet begonias, centered with yellow chenille, and green leaves, and the placing of a begonia-colored bow



A hat of bottle-green straw that first saw the light o' day in Monte Carlo. Its sole trimming of heron feathers humorously suggests an inverted, triple-storied, eastern pagoda, or three little feather dusters

TAKING *the* MEASURE *of* THE MODE

Out from the Ateliers Swarm a Thousand Modes, Contradictory as Tight and Russian Blouses, Surprising as Feather Dress Trimmings and Panniered Coats

THE couturiers have shown their models, and now comes the hour of suspense until we know which particular silhouette will please the Parisienne. If she wishes to look like a nymph in her evening dress, Premet will wind a bit of drapery about her waist. If she wishes the broad, straight, oriental lines, Chéruit will swathe her waist with folds of cloth in such an artistic way that no one will suspect that she has a waist-line. Should she wish a normal waist and much drapery around her hips, Paquin will give her the most stunning street suits and evening gowns. Drécoll can give her the slenderest waist in Paris in any of his fascinating models. Parry and Doeuillet can make her look like sweet sixteen in slim, high-waisted frocks; they present the highest waist-line in Paris, excepting only Béchoff-David, who presents the Empire waist pure and simple.



In striking contrast to the short-jacketed jauntiness of the other dictators of the mode is the imposing dignity of this Paquin street dress

SPONSORS OF THE RUSSIAN BLOUSE

Thus far the majority of Parisiennes, neglecting for the present the excessively new, tight-waisted models, have remained loyal to the Russian blouse. The opening race at Auteuil brought few changes. The Duchess de Brissac was very chic in a Russian blouse of taupe moire. Another such blouse of green velvet was worn by Princess Duleep Singh (formerly Lady Ann Montague). The only striking novelty of the day was a crownless turban, sketched on page 23, worn by a pretty manikin who attracted much attention. From the front and from the left side it looked quite like any other turban, but on the right side it curved low over the ear and showed a mass of brown hair in the place of a crown.

THUS SAITH CALLOT:

Many of Callot's characteristics of last year appear in the dress of cabbage-green taffeta sketched on this page. The bolero opens over a very snug corsage showing a waistcoat of white satin and a tucker of tulle. Like most of Callot's models, the skirt is draped in front and is tight in the back; this accentuates the forward swing of the hips.

MADAME PAQUIN IS DECORATED

Madame Paquin, who has recently been decorated Chevalier de la Légion d'Honneur, enjoys the distinction of being the only couturière on whom that honor has ever been conferred. Her splendid exhibit in the Turin exhibition attracted widespread attention. A successful designer herself, she is most liberal in her ideas, and much interested in the artistic possibilities of dress and in artists' ideas of what modern woman's dress should be. With this in mind, Madame Paquin has selected—so she told me—one of the most prominent costume artists of the day, and will shortly present his ideas of what the modern woman's dress should be for the season of 1913. This is none other than Léon Bakst, whose wonderful costumes for the Russian dancers won him so much fame. This, of course, does not mean that Madame Paquin's clientele will be garbed as were the Russian dancers.

DRESS AS AN ART

It takes an artist to trim a dress with spiders—and that is just what Madame Paquin has done. Not taxidermist's spiders, but very realistic, woolly, black spiders made from the fronds of black ostrich feathers. These are tightly curled into button-like rosettes with a few long fronds of uncurled feather so cleverly adjusted that they sprawl over the dress like spider legs. They are in continuous motion, and look for all the world like the woolly, sensitive legs of huge black spiders. These were used in place of buttons on a dress of white crêpe de Chine.

Paquin's coat suits are most imposing. They are considerably longer than those shown by other houses. A costume of black charmeuse is shown on this page. The plain skirt is edged at the bottom with a narrow, plaited ruche of the material. The coat has a pannier drapery and a long waistcoat of white satin embroidered in black, and is topped with a Directoire collar of emerald-green silk.

Madame Paquin uses much chiffon for draperies on her afternoon and evening gowns. A lovely tea-gown consists of a width of burnt orange and biscuit brocade which hangs from the shoulders like a court train. The rest of the gown is simply a cloud of chiffon with long chiffon draperies which hang from the shoulders and envelop the arms.



A snug corsage, a loose bolero, a skirt draped in front and tight in back to accentuate the forward swing of the hips—this is one of Callot's offerings

Madame Paquin uses paradise in a most original way on the evening gown sketched on page 28. Here white brocade is shirred at the waist-line and, hanging in rich folds to the ground, ends in a long train which is loose from the knee. The corsage is composed of a fold of brocade, a bit of chiffon, a wisp of black tulle, some brilliants, and, last of all, two tufts of black paradise which are posed at the waist-line and droop over the skirt. With this is worn a very original head-dress. Fronds of paradise are posed singly at different angles in a fillet, and two fronds are drawn under the right ear and across the throat. Madame Paquin is developing a new theme in these feather dress-trimmings of hers. This is a vein of gold which has by no means been worked to the end.

WHO PRESERVES THE NORMAL WAIST-LINE?

Chéruit and Paquin do. Chéruit's skirts are shirred with an extra amount of fulness in



Gone is the pannier from the Chéruit collection, and in its place comes the gathered skirt looped here and there to effect a drapery. A plaid skirt and a black satin jacket are combined in this model

the middle of the front. In the back they are caught up at the hips or just below the hips in one or two deep, crosswise folds. This gives a much draped appearance to the back of the skirt. The sketch on this page shows a skirt built on these lines. It is of plaid taffeta, very full at the waist-line and caught up in the back. The bolero is of black satin. This sketch was made in Madame Chéruit's atelier, hence the lack of a hat, for Madame insists that all of her models be sketched without hats.

In lingerie gowns Chéruit combines eyelet embroidery with colored chiffon, usually blue or black. A conspicuous model is of sheer crêpe with a small design printed on a white ground. The frock is composed of four circular flounces, three of which form the skirt. The fourth is posed cape-like over the shoulders and hangs to a deep point below the girdle in the back.



The newest riding hat glimpsed in the Bois shows a crown very much belled and a brim most unusually flat

CHÉRUIT DESIGNS IN LINEN

Chéruit shows a novel blouse of dotted dimity. The front is belted at the waist-line, but the back hangs loose to the hips over the skirt. It is finished like a man's waistcoat with a strap and buckle.

Linen suits and lingerie gowns are a conspicuous feature of this designer's collection. The linen suits are mostly yellow, in a heavy canvas weave. Denim is used occasionally. Stitched bands which suggest men's braces cross the shoulders, widen in front, and are drawn across the bust, surplice-fashion, down to the belt.

An attractive lingerie collar to wear with a dark linen or silk frock is shown by Chéruit. This is in the form of a short, pointed hood in the back, with long sailor collar ends drawn down each side of a V-shaped front opening filled in by folds of batiste. These hoods are of sheer white linen, have flat, hemstitched edges, and finish at the point with a tiny, washable tassel.

The house also shows low, Medici collars of linen or lace, rolled over at the top and held snugly to the throat by means of a narrow piece of black moire ribbon which crosses the open space in front, thus breaking the line, and ties at one side in a small bow.

THE DRÉCOLL COLLECTION

While other houses have temporarily discarded fur, intending doubtless to use it again as soon as the weather grows warm, Drécoll is still using narrow bands of ermine and sable



Where, heretofore, we were wont to see a rose upon the corsage, Madame Paquin now tucks great, drooping tufts of paradise—a novel fancy all her own, as is the equally novel coiffure ornament of a fillet from which spring single, waving fronds of this fairy-like plumage

as trimming on evening gowns, wraps, and so-called lingerie gowns of chiffon and lace.

The sash is in high favor at Drécoll's. It is used, not merely to mark the waist-line, but frequently to form the waist itself, being draped high over the bust. This is the only house that presents any high collars, though here, as elsewhere, most of the gowns are collarless. An odd feature on one of the Drécoll models was a wide belt, curved slightly at the sides, which was made of black mohair straw applied with conventionalized leaves in the bright *"Art Nouveau"* colors. Worn with a light summer gown of crêpe de Chine the effect was most striking.

Drécoll is likewise using pendant ornaments of jet as a finish for the long ends of black tulle bows. These are used with fluffy bows of tulle, placed at the bottom of high, boned collars of chiffon or net.

NOVELTIES FROM THREE HOUSES

Premet's models show the new curved front line, as will be seen in "Récamier," sketched on this page. For this frock Premet uses a rich yellow taffeta striped with black. The narrow skirt is lifted in the back and topped with a short tunic of taffeta veiled with a flounce of black Chantilly. The bolero is of black moire trimmed with soutache.

Beer makes a feature of black calla lilies as corsage bouquets for white satin frocks. Last year this house used black chiffon roses, wired and bordered with brilliants. One of Beer's prettiest evening gowns is shown on this page. Over a fourreau of white satin is worn a bolero of green tulle beaded in crystal and green beads. This hangs straight from the shoulders and partially hides the high girdle of black liberty silk. Black calla lilies are worn at the bust and the two ends of black liberty hanging therefrom are weighted with ornaments of crystal beads and brilliants.

Fancy buttons of white enamel with colored rims of rhinestones set in elaborate designs, as well as tiny globe-shaped buttons of nickel trim many of the Beer suits and house dresses. These are placed both on the waist and on the skirt. Small, round buttons of colored enamel weight the slashed front and sleeves of many



If black calla lilies are the corsage garniture, you may know it is a Beer, for this house features these great, black flowers on evening toilettes



A high, tight girdle, a short, shirred peplum, and a sash below the hips are the noteworthy features of this Doeuillet frock



Premet claims a great success for his "Récamier," with its amusingly short, double tunic and its smart, cutaway coatee

of the new white chiffon blouses and tunics.

Drapery on the skirts still follows the diagonal line in many cases. The flaring overskirt, coming from the high waist-line, and worn with a bolero jacket, has largely superseded the Russian blouse or tunic coat of the winter.

Doeuillet shows many forms of this, and several genuine Russian blouses of plaited chiffon veiling figured or plain crêpe de Chine. These open at the side, and have a normal waist-line girdled by ribbon of a different color.

His three-quarter sleeves, whenever used, are usually finished by full ruffles of lace, which cover the wrist.

Doeuillet's model sketched at the top of this page is in black-and-white taffeta in a shepherd's plaid check; each check is three-eighths of an inch square. The shirred peplum is mounted with an inch-wide heading on a tight girdle, the middle of which about marks the normal waist-line.

BERNARD, THE TAILOR

The jackets of Bernard's suits are, almost without exception, short and straight, with a normal shoulder line and tight-fitting sleeve. The majority open over smart waistcoats of brightly flowered or striped toile or silk. These waistcoats are of two distinct styles. One, a perfect counterpart of a man's double-breasted vest, is made in the material of the skirt with which it is worn. Though hardly more than girdle-width in front, it narrows to a two-inch belt at the sides and back, and is provided with tiny pockets for change. The other style is long, reaching quite to the hips. It buttons directly down the middle of the front, and is finished at the neck with a small, rolling collar which turns back over the coat.

Many of the skirts are full at the waist and hips, but from there they narrow toward the feet and are guiltless of drapery. They are of even length at the bottom, and cover the ankle. Several models show long, hip lacings and hip pockets concealed in the ample gathers. Overskirts or tunics in various forms figure conspicuously at this house as well as at all the others. The waist-line on all gowns for street or house is normal, though it is usually concealed beneath a wide girdle which gives a square, straight line under the arm.

A good model of the strictly tailored kind is developed in black whipcord with a skirt of a gray-and-black striped mixture, like the trousers usually worn with a man's morning coat. The coat, a natty, snug-fitting cutaway bound with black silk braid, reaches just to the hips and fastens at a low opening with a single braid button. The striped skirt is straight and

scant with a plain front. The back closes under two overlapping plaits which give sufficient breadth for walking. The normal waist is finished with one of the short vest-girdles. Though obviously a concession to the demands of the man-dressed woman, it was none the less smart and wearable.

BERNARD INTERPRETS A TUNIC

Bernard's version of the tunic is a square panel, gathered at the belt, which runs from the sides across the back and hangs to the knees in loose folds. Though strongly resembling an apron twisted around from the front, it none the less covers the scant flatness of the skirt and the pulled-in effect below the knees, as well as lengthens the stubby line of the short, rounded coat. This is most successfully illustrated in the model called "Meissonier" shown on the right of this page.

The skirt of mandarin-colored cloth fits snugly over the hips and is perfectly plain save for the graduated box plait which runs down the front and the fulled panel overskirt in the back. The jacket, a short, straight bolero, rounds from a high waist-line in front to below the hips in the back. There it turns up in back like a narrow rolling cuff or revers. It fastens close to the throat by a small, turnover collar of black satin and buttons directly down the middle of the front with round, cut jet buttons. The three-quarter sleeves are inserted at the normal shoulder line and end just below the elbow with a small cuff of the satin.

LITTLE MODES FROM PARRY

The house of Parry shows many smart novelties. Lingerie collars embroidered in the colors of the suit or gown with which they are to be worn are one of the attractive features of the spring styles that was especially noticed at their opening. One model of old-red crêpe had an exquisite collar of écru batiste, edged with Valenciennes lace and embroidered in a vine of tiny roses in different shades of old-red silk. A blue serge suit, with a short jacket that was almost an Eton, was finished at the back with a collar of sheer white lawn, hemstitched at the edge. It hung over the back in two short points, like the corners of a pocket handkerchief. Each corner was heavily worked in green French dots of the same shade as the pipings and trimmings of the suit, and was weighted at the extreme point by a small, green silk, cord tassel.

Many of the suits open over chemisettes of white handkerchief linen, and the low-cut neck is trimmed with flutings of lace or of the linen itself. Though usually pointed, they are sometimes square in cut, and are outlined by a narrow, colored cord, run through eyelets worked in the lawn; the loose ends terminate in tassels.



These little Russian coats that slip on over the head are adorably youthful, and this particular model, known as "Pimpalaise" in the Jeanne Lanvin collection, is particularly favored



A chic little mourning bonnet sketched in the Bois. The brim is faced with white crape, and a bride of white crape is looped under the chin



A short jacket buttoned straight from neck to waist and turned up in a revers at the bottom, a straight skirt with half a tunic and that half in the back, is Bernard's tailor-made, "Meissonier"

Neutral colored silks or thin batistes, printed with bright-colored flowers or with a Persian motif, are used as linings for the tailored suits. Vests are still shown with the simple tailor-mades. They are made of striped silk or mercerized *coton-côtelé* in such vivid colors as white with orange stripes, or old-gold striped with green.

ALL THE WORLD IS SASHED

Sashes of all descriptions are in evidence. These may be tied at the side of the back with short ends of even length trimmed with ball fringe, or they may hang from a flat bow directly in the middle of the back, with long, side-plaited ends, caught at the bottom by hemstitched bands of the ribbon or the silk. Chiffon sashes are laid in tiny side plaits and usually match the gown in color. Others are of picot-edged ribbon with tasseled ends. Some small sashes tie directly in the middle of the front with three-inch loops. They have a five-inch fringe, and hang perfectly straight.

Still another form of sash-end, really a gathered panel, that is sponsored by Worth, is shirred with a heading at the high waist-line, and hung in straight, loose folds from there to the bottom of the skirt, entirely concealing the flat, scant line in the back caused by the placing of all the draperies and fulness in the front.

JEANNE LANVIN, DRESSMAKER TO GIRLS

Madame Lanvin has modified her styles but little. They are somewhat looser and straighter than before and all her models follow the simple line suited to the figure of the growing girls for whom they are designed. She is using many sailor-jumper effects, both for coats and dresses, and also an interesting variety of contrasting skirts and waists.

In other of her suits she favors the loose, three-quarter raglan coat of covert cloth. For house-frocks there are cloth skirts made in one with tunic blouses of soft, self-tone silk, striped with bright colors, in design something on the order of the Roman silk sash. The waist-line is high and girdled with the bayadere scarf. The majority of the sleeves are the full bishop sort which may come from a raglan or a kimono shoulder, but never from the normal armhole.

THE YOUTHFUL RUSSIAN BLOUSE

A model called "Pimpalaise," which has been ordered many times, was made with a Russian blouse of white *côte de cheval,* and a skirt of madonna blue. This is sketched at the bottom of this page. The coat, a regulation jumper, reached quite to the knees, and slipped on over the head, preserving the loose, unfitted line from chest to hips. The long bishop sleeves came from a dropped shoulder, and were gathered at the wrist into a band of blue and black silk passementerie. Similar braid outlined the bottom of the coat, and the deep oval opening in the front, and formed the loose-hanging belt, which was trimmed at intervals with small pompons of blue silk. The skirt, fulled at the high waist, hung straight to the bottom, where, at one side of the front, it was cut in a square, braid-trimmed corner, and lopped back over a plain under-piece to give the effect of a long overskirt.

E. G.



THERE IS NO SHILLY-SHALLYING WITH THE QUESTION OF THE WAIST-LINE AT THE HOUSE OF PAQUIN—NORMAL IT IS, SAYS MADAME, AND THESE THREE AFTERNOON MODELS, DEVELOPED IN PINK CRÊPE, SHOW HER FAVORITE MOVEMENT IN SKIRT DRAPERY



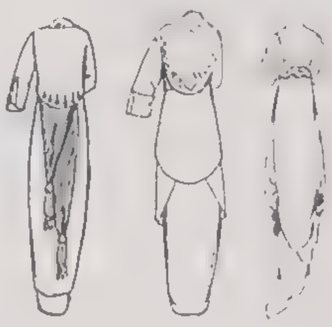
An all-cover coat designed by Chéruit is in the new striped ratine, a navy blue ground with a welt of white. It has the familiar diagonal closing, the dropped armhole, and a hood collar

This little frock is of beige and white tussur. The three models shown here were drawn for Vogue by Madame Chéruit's own artist, and are typical designs from her spring collection

A short jacket with a single button is a favorite model at Chéruit's. Silk crêpe in a khaki color is used for this suit, and the long, narrow revers and turnback cuffs are of white linen

CHÉRUIT, LIKE PAQUIN, PUTS HER WAIST-LINE IN ITS NORMAL PLACE, BUT HER SKIRTS ARE SO FULL THAT THEY ARE ACTUALLY SHIRRED AT THE BELT, AND THE BACKS ARE LOOPED UP IN DRAPERY





SHOULD YOU ELECT TO BE GOWNED BY BEER THIS SEASON

YOU MUST WEAR YOUR STREET SKIRTS STRAIGHT, LONG,

AND UNSLASHED, AND COUNT YOUR BUTTONS BY THE SCORE

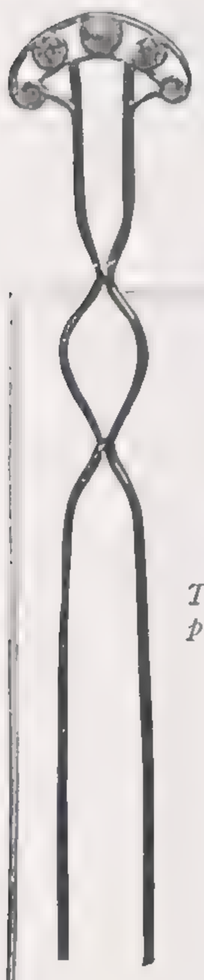
A MULTIPLICITY of bias lines very cleverly disposed and a pretty use of buttons distinguish this long-skirted *trotteur*. Marine-blue serge and black liberty satin are the fabrics, and red-centered, blue-rimmed buttons form the trimming. A long sash of the satin with tasseled ends falls straight from beneath the short back of the bolero.

ALL in tones of silver-gray is this demure suit of silk crépon with its touches of gray silk and silver embroidery. The jacket, firmly determined to be an Eton in front, suddenly puts out a tail behind, and so becomes a cross between an Eton jacket and a Directoire coat, and the result is a decidedly good-looking model despite its hybrid origin.

JUST a scrap of white tulle on which are imposed glittering lines of pearl and strass embroidery forms the bodice; two shining lengths of white satin brocade swathed with a scarf drapery of black tulle—that is all there is of the skirt. The winged ornament of jewels encrusted on tulle makes of the whole a *grande toilette de cérémonie*, says Beer.

ALMOST INSEPARABLE ARE THE PRESENT-DAY COIFFURE AND ITS COIF, BE IT JEWELED PIN, THREAD-LIKE FILLET, OR SWATHING TURBAN

HAIRPINS FROM THEODORE B. STARR, INC.



This gold, platina-topped hairpin is set with two small diamonds and one round pearl



Carlier shows a coiffure with a bow of orange-colored velvet ribbon, posed like a turban and caught at the knot with a long, oval buckle of jet



Gold, platina-topped hairpin set scroll-wise with eight pearls and one larger diamond



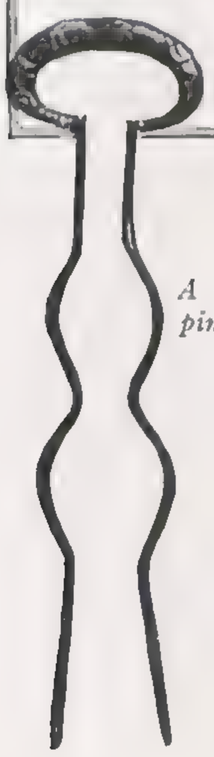
A tall, black, heron aigrette rises from two tiny, gold Mercury wings which join a slender fillet of gold worn low over the forehead. From Carlier



Mme. Deste, who has pleased many of the "grandes dames" of France, is showing a coiffure where the greatest length of line is from the nose horizontally backward



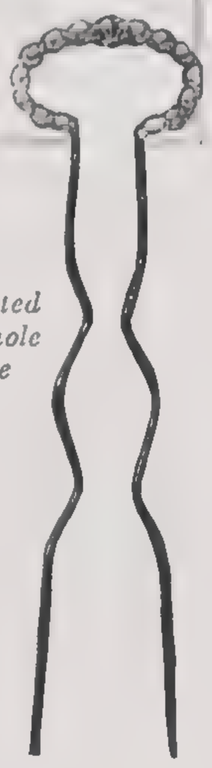
A most effective treatment of head and throat is this of tulle-swathed neck and gold-bound head with a Numidie plume



A very yellow gold hairpin, heavily engraved, for the blond head



To the modish evening coiffure, whatever shape, jeweled pins are practically a "sine qua non." Here are two from Rice and Hochster, lovely aluminum pins finished with platinum and having hinged tops set with brilliants



Gold hairpin mounted with fourteen whole pearls and a sapphire

PARIS *and* NEW YORK *on the* COIFFURE QUESTION

The Newest Movement is the High Hair-Dressing, but Even in Paris It Has Not Displaced the Many Pleasing Styles of Low Coiffures

FOR the past year the simple style of coiffure has been worn by the chic Parisienne to the exclusion of all other forms. No puffs; very little artificial hair; that little cleverly concealed, and—a greater departure yet—there has been practically no dyeing or bleaching. In the past there was scarcely a smartly dressed Frenchwoman whose locks were not dyed—beautifully, it is true, but still dyed—in the color most *à la mode*, or most becoming to her skin and general type of dressing. Now Monsieur Petit, one of the oldest and most prominent coiffeurs of Paris, says that he is rarely called upon to change the natural color of the hair, and that gray hair, once held in such abhorrence, is considered very chic. When dyed the color generally used is a chestnut brown with a decided reddish tinge. While there is little or no demand for real bleaching, the slight, judicious use of a bleach for hair which is naturally light is still permissible. This, however, lightens the hair only at the roots where it is apt to turn dark, and instead of altering the true color, merely helps the hair to keep its tones.

As many of the newest hats are worn tipped much to one side and raised in the back, the use of the more pronounced form of chignon will doubtless come in. One of the newest head-dresses at the Paris races was completed with a crownless hat. This, at a distance, seemed to be supplied with a full crown of tulle, but a closer inspection proved this was the hair itself, drawn up to the top of the head and puffed out in a great, soft wave. This is one of those striking departures of which it is hard to prophesy whether it will or will not become a mode; the fact that several of these styles are being exploited seems to indicate an undercurrent in favor of the high hair-dressing. The manikins of many houses, notably Chéruit's, are wearing this unique coiffure and it has been adopted personally both by Madame Chéruit and Madame Paquin.

THE NEW HIGH COIFFURE

One of the new high coiffures is shown in the two views of a head dressed by Pierre of New York. It can be modified a little to suit various types of faces. There is a large puff in the middle, about which two strands are wound. First the hair is softly waved around the face, then parted from ear to ear, and the back hair is put up. The front may be worn either in a little part, a break, or a flat pompadour, but of course the forehead must be well covered.

THE LOW POMPADOUR

The pompadour, still favored by some women because so well suited to their type of face, is worn very low in front. It is puffed out at the sides to give a broad effect. Evenly, though loosely waved, the back hair is pulled up from the nape of the neck in a straight line and is caught over a pointed transformation just back of the crown of the head. There is no pronounced chignon—that is, none visible from the outside, although the outline plainly suggests both the shape and the position of the old time "psyche." With this style, the short bang becomes a necessity, for as the hair is practically strained back from the forehead something is required to soften what would otherwise be a severe and unbecoming line.

Original and piquant is the evening coiffure designed by Monsieur Petit which shows this arrangement of the hair and which is sketched at the lower left of the page. It consists of a pair of two-pronged shell pins with rolled-back tops of rhinestone into which are inserted fan-shaped, fantasy aigrettes. These are placed at right angles on either side of the three-quarter chignon. Occasionally a few curls are worn just above the ears with the low pompadour.



The newest evening coiffure. If it is to be adopted for the day, either the milliners will have to provide a new type of hat or, as already suggested, the crown must be cut out. Arranged by Pierre, New York



The new head-silhouette is long from chin to crown and tends to lengthen the face. Whether the hair is parted or arranged in a flat pompadour, the forehead is always well covered

This style, however, necessitates the cutting of the hair above the ears, which is not advised even by Monsieur Petit, its creator.

The aigrette is still used in all forms, but its position may vary from the front to the back. Often a hedge-like effect of several slender sprays of osprey, extending from the side of the front around to the center of the back, is used. A pretty arrangement of the latter form, designed by Deste, is shown at the lower right of this page. The sprays are separated by a space of nearly half an inch and are attached to a thin fillet, so narrow that when placed upon the head it is invisible; the aigrette seems to spring from the waves of the hair.

Although the newer forms of fillets are of this slender type, there are quite as many of

(*Continued on page* 114)



Two fan-shaped fantasies of tulle give a dainty Japanese effect. A Petit coiffure



Deste cleverly arranges osprey to appear to spring from the roots of the tresses



THE GOWNING OF YOUTH IS MADAME LANVIN'S METIER—NO ONE IN PARIS KNOWS BETTER THAN SHE THE LITTLE UNAFFECTED MODES PROPER TO THE CORRECT "JEUNE FILLE"

ADMIRABLY suited to the long, slim lines of adolescence is this straight dress of blue and white and black. Bright blue *côte de cheval* is the skirt, white *côte de cheval* the under-blouse, and black cloth the smock coat, trimmed about the neck and sleeves with blue and black galloon, and strapped across the back with black galloon ornamented with blue buttons.

VERY smart is this separate coat of mustard-color covert cloth, cut and seamed to give a particularly novel shoulder-line. An attached scarf of the cloth wraps the neck, and the end is striped in a Roman scarf effect in shades of yellow, blue, red, and violet. The hat is of a fine, marine-blue straw simply trimmed with stiff taffeta ribbon of the same shade.

RUSSIAN model of black crêpe de Chine with a deeply plaited tunic. The surplice vest is of white linen with a turned-back collar of linen overlaid with tulle. Brilliant green faille ribbon is used for the sash and sleeve frills, and is threaded under the box plaits at the hem of the tunic. The pot hat is of black straw trimmed with a bushy cluster of green and black aigrettes.

AS SEEN by HIM

"Take Up the Rugs and Let's Trot" is the After-Dinner Slogan of Dance-Mad America—Dress and Undress Morality

WE have all heard the old legend that if we should get up early enough on Easter day and watch the horizon, we should see the sun dance. Perhaps it would not be reverent to suggest that if the sun did dance on this past Easter morning it followed the prevailing mode and "one-stepped."

The mad mania for mad dances has grown so that we are scarcely still a second. People went away to the watering-places to dance and they come back to dance. They are dancing in the drawing-rooms at the tea hour, in the evening after dinner, in the country clubs after the amateur races, after golf, after tennis, and I might add, even after church. There is an absolute mania among all classes for the dance. America is dance-mad, and Europe—that part of it not given over to war's alarms—is in a wild whirl like the dervishes of the oriental mosques.

THE DANCE IS DEMOCRACY

"Take up the rugs and let's trot," is the after-dinner slogan of America.

We are not even satisfied with indulging in our fond passion at home; we must dance in public. Even when we sail the sea in ships, the band plays twice a day and we cannot keep our feet still. At certain of the restaurants there is dancing every night. All winter and far into the spring the incessant, insistent rhythm of rag-time called its devotees to the floor. A year ago when, after the play, I went to supper at one of the more famous of these places, I considered it sufficiently gay to watch Maurice dance, at first with professionals and then a turn or so with one of his pupils. This winter every Saturday night at this cabaret has been a perfect orgy. I can hardly believe my eyes when I see eight or ten of the season's débutantes, about twenty other young women, and a number of married people including, perhaps, a cotillion leader who ought to know better, "trotting" away for dear life, on a crowded floor, and in a torrid atmosphere thick with tobacco smoke and the fumes of stale champagne. I see my friends rubbing shoulders with comic opera divinities and variety actresses, bumping into gamblers and cloak models, and stepping on the toes of ungainly chauffeurs and shopkeepers. Here I see a silver-haired Newport hostess, there a college boy and a chorus girl; here a writer I know, there the editor of a well-known, serious periodical; here the president of a bank, there a financial power on Wall Street. They trot without cessation from midnight of the clock until the bells in a neighboring Roman Catholic chapel call its devout members to early Mass on Sunday morning. The music, if it may be called music, never ceases, and above the confusion of sounds there is always the thump of the bass drum. In this restaurant there is a huge painting which represents the Fall of Babylon, but it is rivaled by the scene on the floor. Truly the dance is democracy, leveling all ranks.

IS THERE ANY EVIL IN THE DANCE?

These are the conditions that exist, and they lead to an old, old question: Is there any particular harm in the dance?

When the waltz was first introduced even Byron was shocked. In the forties the polka took the world by storm and was voted most "ungenteel." An elderly great uncle told me once that he was so infatuated with it that he used to skip down Broadway all the way to Wall Street to the rhythm of this "heel, toe, one, two, three," and that some of the New York dandies of the day took lessons from Polish servant girls who had danced the polka in their own country. Since the polka we have had a few other decided fads, each in turn frowned down. The Boston, the Glide, the fearful Racquet Gallop, the Heel and Toe, the Barn Dance, the Two Step, and the Cake Walk.

Then with the revival of rag-time, which came in ten years ago, died young, and has lately been taken up again and proclaimed the National Music of America, came the whole family of "trots." I must confess that I do not think these "trots" are exactly graceful, but they are lots of fun, and the last time I went to a cabaret restaurant I found myself trotting with the rest. There is an irresistible swing to the music, and it suits the American character—there is something definite and determined in it. It is often nervous and vulgar, if you will, but when properly done, it is not indecent. The wild idea of dancing between the courses at dinner is a grotesque phase of an otherwise harmless mania, as is also an exhibition of the turkey trot in bathing dress on the sands to the music of a phonograph, and under a rapid fire from snapshot cameras. That is a bit too vulgar. It takes the bloom from the rose; and the matrons at Palm Beach did perfectly right when they forbade their daughters to take part in such an affair.

Ungraceful as the trot may seem to some, there can be a certain charm about it, but it must be danced by Americans. I can never imagine English people, who are the worst of dancers, making anything out of it except a spectacle of themselves, and translated into French, it would be absurd. True, we ourselves are dancing on thin ice, but we are yet within the boundary. We might, however, be a little more reserved, and keep our dancing hours for our own homes and assemblies, not for public dance halls.

UNDRESS MORALITY

Someone asked me recently if I had not observed how lax our people are to-day, not only in their dancing, but likewise in their mode of dressing—or rather not dressing—at the remarkable costume balls which have been the rage of the past two winters. We have gone to the orient for models; young girls and matrons appear in filmy nothings—quite unabashed—and execute the dances of the east with all the abandon of nautch girls.

The men also have taken to disrobing. A few years ago we were a bit startled when, in the summer dusk, troups of half-grown boys, pupils of some training school, would be seen running through the streets in athletic togs, with bare arms and legs. At Mrs. Bradley Martin's historic costume ball some years ago a young artist appeared as a falconer; there was a generous display of silken tights which was most artistic, yet it brought forth a storm of protest and comment. Three years ago, at a rather pronounced dance in a studio, one of the men impersonated John the Baptist, and showed perhaps a little more cuticle than was strictly conventional; the episode shocked a number of persons. Some time ago Mr. Raymond Duncan, who wore ancient Greek costume in the street, suddenly entered a hotel lift thus unclad. The frank display of bare legs and arms shocked an elderly lady who was in the lift, and she fainted in a most promptly genteel manner.

Long before this episode, however, I had the pleasure of gazing on Lady Constance Mackenzie's shapely bare feet, and well, perhaps a little more than her ankles, as she danced for a fashionable assemblage at a studio tea. In fact, the development of the fad for dancing more or less without costume, has been so

(*Continued on page* 132)





The contrasting coat and skirt is indeed quite as popular this spring as during the winter. Frequently the relationship between the two garments is very distant, as here, where the shepherd's plaid, used for the skirt, appears on the blue serge coat only in insets on collar and cuffs. Tailor originality is shown in the epaulettes on the jacket and in the shaping of the fronts by satin-piped seams



A finely corded silk readily lends itself to such a gracious handling as this. Far from tailored severity is the belt-like shirring of the coat, the flowing drapery of the skirt, confined under seams that preserve the cutaway lines of the coat, the suspicion of a waistcoat, and the draped revers (of the same contrasting material), buckled to a flat, square collar with shaped, silk-covered ornaments



The back of this pink linen dress holds a surprise in store—the unexpected enlarging of what is a broad belt in front into a cutaway coat tail. Second to this cleverness of cut is the arrangement of the buckled belt itself. The pretty daintiness required of a summer dress is found in the pink-embroidered motifs on snug bodice and draped skirt, and in the shallow lace collar and deep cuffs

A FRENCH DESIGNER WHO DISPROVES THE OLD ADAGE THAT, LACKING THE INSPIRATION OF PARIS, EVEN A FRENCHMAN WOULD LOSE THE POWER TO CREATE ORIGINAL DESIGNS—THE MICHELS, JEAN AND LOUISE, AFTER LONG RESIDENCE IN AMERICA, STILL RETAIN THE VITALITY OF THEIR ART

MODELS FROM MICHEL



Chic as any creation for Mamma is this Valentine About turban of black Milan straw, bound with a green worsted which is formed into loops





The hat of childhood, the becoming, rolling sailor, is here made of cream Milan straw, trimmed with a cream net puffing and mulberry ribbon

Dress wear demands such a tiny confection as this one designed by Chéruit. It is of biscuit-colored Milan, submerged beneath a froth of white ostrich that is held in bounds by a narrow, shirred band of Sèvres-blue moire



With brim rolled up or turned down, this is the hat for the sunny beach. Crouzeix has chosen one of the new flowered ribbons—pink roses woven on shamrock green—to bind and bow the panama

Low down upon the little head, in the most approved grown-up fashion, sets a hat of Alice-blue, Milan straw with its deep crown enclosed with box-plaited, blue satin. A model designed by About



IT MAY TURN DOWN LIKE A MUSHROOM OR UP LIKE A FLOWER, LIE FLAT OR SOFTLY DROOP, BE LARGE OR DIMINUTIVE, BUT ALWAYS THE HAT OF CHILDHOOD MUST BE ROUND AND ALWAYS IT MUST BE SIMPLE

Models Shown by Hollander

DOES *the* FEMININE INTELLECT PAY?

EACH succeeding year finds the women's colleges of the land more crowded with the fair who aspire to knowledge. A serious, insistent endorsement of university training for the girl comes from all women who have had an opportunity to test its advantages; from the pretty, facetious freshman who flippantly sings, "Say, little birdie, say, Does the feminine intellect pay?" to the silver-haired Dean of Women who declares with ominous and convincing sincerity that the period of American decadence is at hand unless the weaker sex speedily furnishes a power to support its toppling weight. America long ago arrived at a stage of civilization which needs for further progress, not mere brawn and bone, but the power of brain; and not the intuitively diplomatic brain alone, but the brain which, through culture and training, has become capable of assimilating knowledge and disseminating it as wisdom. These facts seem to demonstrate the value of the higher education for women.

However, the great question, "Do the advantages of a college education requite a man for the time spent in acquiring it?" has not yet been answered to the satisfaction of the majority. The question is even more debatable in regard to a girl. In this country it has for many years been assumed that the young man whose father has considerable means may safely defer the assumption of a gainful pursuit until after a generous number of years have been devoted to the various classic and professional courses offered by the college of his choice. The relief from the exigencies incidental to self-support, and the advantages which his family connections will afford him in business, make it a matter of indifference whether he begin his career before the age of twenty-four.

The same conditions do not obtain in regard to the career of a young society woman. The daughter who has been destined to a social career cannot, from that point of view, spend time upon any occupation that does not conduce to the successful development of that particular mode of life. When she leaves the finishing school she has usually arrived at débutante age, and if, instead of taking up the life of the average girl in society, she enters the freshman class at college, she defers for at least four years all participation in the events and interests which constitute the conventional life of the young people of her class. One result of this, according to some observers, is greatly to lessen her opportunities of making an advantageous marriage, and the consideration of deferred social experience is often gravely debated even by those mothers who appreciate the intellectual advantages of college training. It seems logical, therefore, for mothers who desire to secure brilliant social careers for their daughters to hesitate in cutting them off from the intimate life of the young people of their acquaintance.

A consideration of the subject as related to marriage would have had greater weight a quarter of a century ago than it does to-day, as the age of marriage is now much more advanced. In discussing the pros and cons of the subject with exceeding frankness and entire impartiality, it is not inappropriate to suggest also that the very young women of society are not meeting the best type of American men nowadays for the reason that worth-while men of an age congenial to the débutantes are usually just starting in business and can not afford the time required for the arduous duties of society.

There is also the possibility, much feared by some mothers, that the point of view of the girl may be radically changed by her contact with the young women students who are drawn from all social grades. This influence often results in a girl's going in for philanthropic work to such a degree as greatly to lessen the time and attention she might otherwise devote to social duties.

However, the fashionable world has been for some time distinguished for active participation in civic and philanthropic work. The Colony Club from time to time brings before its members political and economic matters of great weight. Recently it gave signal proof of the interest of its members in public questions by appointing an afternoon for the consideration of the various pending remedial bills affecting factory conditions throughout the state, known as the Senator Wagner measures. In an address to the Club, Senator Wagner presented a concise statement in regard to the bills and the need of their enactment. Until recently it would not have occurred to a smart club to provide for its members an opportunity of considering pending legislation. Now the women of the world are interested in many political and economic questions, eager to lend a hand in their solution, and it is not surprising that many of the members of the Colony Club are closely identified with philanthropic work.

The women of the purely social classes see, as never before, the opportunity to become social leaders on the more important stage of "Society at Large," and to wield an influence greater than that exercised by the most notable royal rulers. The manifold means of publicity now available make leaders in social as well as political life vastly more influential than formerly, and as the level of general education rises, those leaders will find it necessary, if they would retain their supremacy, to be the masters of all the culture and education the universities can give. Not more than two generations ago the theory was current among the most prominent educators of this country that if girls were permitted to study at school all day, as did their brothers, their brains would atrophy, and so they were considerately allowed to go home at noonday. So strong, indeed, was this theory that when the erection of the first woman's college in America was proposed one member of the educational board arose in horror and dismay and exclaimed, "What! Educate Shes!" Such considerations as these, which hedged about the intellectual development of the women of a few generations ago, have happily lost their significance now, and the daughters of to-day, with a broader vision and a greater opportunity, demand an open-minded attitude toward university training.



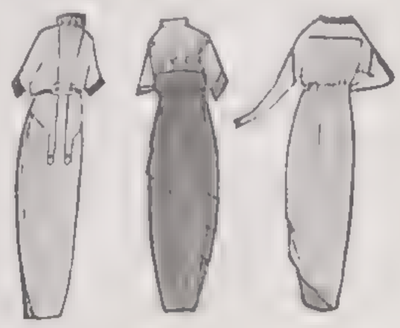


"INDIEN" would be a more appropriate name for this gown than "Monaco," for the embroidery on double revers and cuffs is Indian in design and color—beet-red, vivid blue, and green, with a scattering of pearls suggestive of beadwork. Folds of the red silk are set in on either side of the gray silk skirt below the slanting, hip yoke, and another fold forms the belt. The sidewise gathering of the bodice is a marked tendency of the mode. Bulloz has produced a great many skirts on the lines of this one—a yoke with the skirt gathered to it in front, but straight in back.

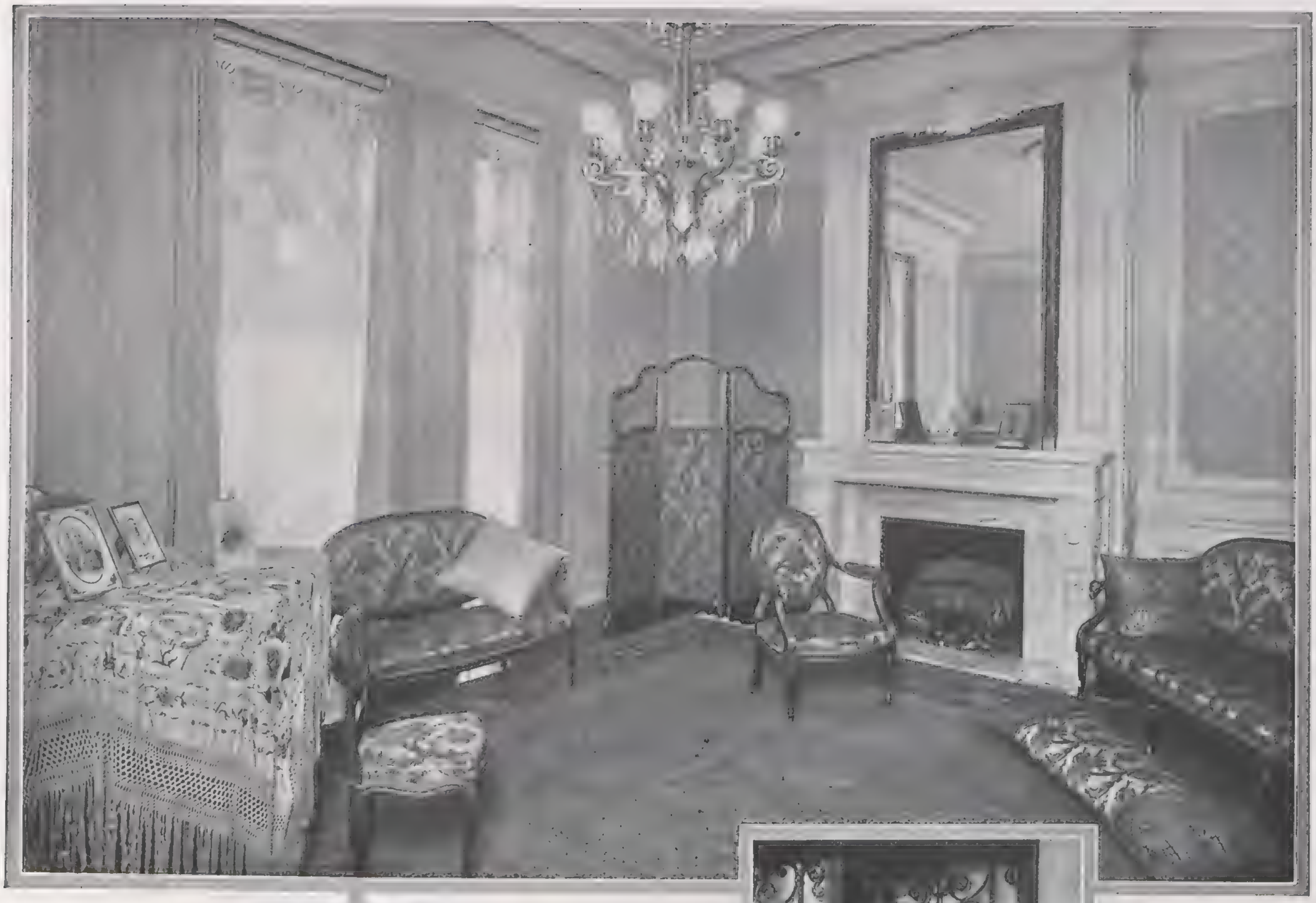
AS frivolous as its name, "Coucou," is this blue tussur frock bodiced with rich, mustard yellow (a favorite color with Bulloz), over which riots a floral embroidery in blue, black, green, and red, a brilliancy partially toned down by the blue silk banding on collar and sleeves and by the shirt-like chemisette of white tulle. The skirt is fulled into a tight girdle and is widely tucked in a clever spiral effect. This designer manifests an unmistakable inclination for the full skirt, going even to the extreme of the plaited skirt hanging in a generous fulness straight from the waist-line.

CERTAINLY without the subtlety attributed to that fabulous creature is this frock called "Sphinx." Nothing could be more obvious, albeit chic, than the design and color. Again Bulloz employs his favorite mustard color, here for the body of the gown, and trims it on collar and cuffs, with embroidery in antithetical blues and greens. Down the front, on bodice and skirt, run two V-shaped insets of gaily striped and figured chiffon, and at one side the skirt is lifted to show a petticoat of this material. The waist is extremely full and blousy in back where there is no girdle.

UNEQUIVOCALLY BULLOZ ANNOUNCES HIS FEALTY TO THOSE BLATANT COLORS WHICH, BECAUSE OF THEIR VERY LACK OF SUBTLETY,



AND BECAUSE OF THE DANGERS OF THEIR UNWISE JUXTAPOSITION, EXACT OF HIM WHO JUGGLES WITH THEM, INFINITE SUBTLETY



A drawing-room of such quiet, impersonal formality that it becomes the appropriate setting for whatever glittering personality may claim it as a background. The only bits of its owner's individuality that are allowed lodgment here are the photographs of Royalty on the piano and mantel



Miss Farrar turns from an informal rehearsal of "Tosca" to pose for the photographer. She is wearing a gown of black crêpe charmeuse, narrowly collared with tailless ermine; a strand of lustrous pearls mounted with one splendid sapphire falls half way to her waist



Miss Farrar stands at the grilled entrance to her great, white stone house in New York. She is wearing a sealskin coat, a toque of white panne surmounted by two white paradise feathers, a "granny" muff, and no gloves—Miss Farrar never wears them



The workshop of a prima donna, every cranny of which offers evidence of its owner's ceaseless activities and of her success — signatured photographs of almost every living Royalty and messages from myriad celebrities



An immense foyer forms the basis for the winding staircase which mounts from ground floor to top floor—a dignified entrance to an interesting home



The prima donna at the completion of that minor art which adds no little charm to her major art. Her dressing-table is of the simplest and is equipped with ivory

MISS GERALDINE FARRAR DOES NOT RECKLESSLY SQUANDER THE LARGESS OF HER PERSONALITY UPON THE PUBLIC, GREAT AS IS THEIR MUTUAL LOVE, BUT CAREFULLY HUSBANDS A PORTION OF IT TO MAKE CHARMING HER HOME

Observe, says Doeuillet, how attractive this new movement is; the bodice, in the model named "Trou-trou," while shaped to define the figure in a single-breasted waistcoat effect, is soft and unboned. A girdle of madonna-blue silk extends across the back only and drops one end as a sash at the side. Mustard-colored satin forms the bodice, and the upper part is veiled with eyelet embroidered voile in the same shade; the skirt, which is slightly gathered at the waistline, opens in front and is trimmed with the eyelet-embroidered voile.

But if you prefer the looser silhouette here is my "Friponne" model, says Doeuillet. It shows the familiar Russian influence and is belted in black patent leather. Fancy, hand-made stitches join the various sections together, and the vest, the collar, and the tucked wristlets are of cream-colored batiste touched with embroidery. A burnt-orange silk crêpe sprigged with a small cream-colored design is the fabric, and orange silk balls and cords join the cuts in the flounces. The hat is a mere little pancake of straw submerged beneath a mass of curling, burnt-orange plumes.

An evening toilette designated "Werther" is of brocaded faille with a skirt that swathes, but does not drape, the figure, and a bodice that is scarcely more than a fitted girdle crossed in surplice fashion and terminating at the back in one long sash-end dripping with heavy, silver fringe. Great buttons of paste with silver tassels ornament the skirt, which is cut to show the under flounce of Malines lace. Bits of silver lace trim the corsage and sleeves of the faille and shirred tulle; and Malines lace edged with brilliants veils the shoulders.



VERY GENTLY, VERY GRADUALLY, THE COUTURIERS ENTICE US TO THE NEW, SNUG-FITTED SILHOUETTE, THE WHILE THEY KEEP AN EYE TO WINDWARD BY SHOWING MODELS AS UNCORSETED AS IN THE SEASONS PAST—THE BURDEN OF CHOICE RESTS WITH US

SAGE ADVICE ANENT THE BONNET

Wise Laws to Guide the Maid or Matron Who Would A-Shopping Go for That Most Delectable Article of the Feminine Wardrobe, the Spring Bonnet

MODELS SHOWN BY KURZMAN



White crin hat, flat and shaped like a scoop, with the under-brim faced with lace. A scant ruffling of black crin is sewed in circles on the crown and upper-brim. Luscious pink and yellow roses cross the front, and at back a broad, mauve ribbon is drawn through slits in the brim and tied above the coiffure



A garden hat par excellence is this great, floppy leghorn with its broad brim covered with Nattier blue net that droops in a fold over the edge. Heavy headed roses by their very weight shape the brim into most becoming curves, and great streamers of blue moire ribbon add the last "picture" touch



Just a great circular piece of thin black crin softened about the brim with a fold of tulle and shaped into a tiny crown at the middle, sashed across the top with a brilliant green ribbon which fastens under the hair, and decorated with a single, lovely, green plume—that is all, but it is a hat to dream of. Suzanne Talbot model

"STUDY your style," is a modern maxim which should govern every hat buyer as she starts forth on her quest for something becoming. If you know your face is oval (some of us are blessed with candid kinsfolk who tell us that the chin is several inches too long and that the cheeks are much too thin), do not even glance at any of the narrow shapes. Try on the rather flat shapes that come far over the brow and shorten the face by two-thirds. Ask to see a Marquis; it comes in a variety of three-cornered effects. One particularly fetching model has a very long side which can be posed to show the hair and the profile to the best advantage. Almost every woman may have a pretty profile under a hat. It is wholly a matter of choosing the right sort of rolled brim and posing it correctly.

SHE OF THE RETROUSSÉ NOSE

There is also the moon-faced beauty; she of the well-rounded cheeks and the *retroussé* nose. It was she who wept the saltest of tears when small hats were predicted, yet never has she looked more charming than under one of the shapes which rolls high at the right side, dips at the center-front, and makes a sudden upward leap at the left. Also for the moon-faced lady comes a certain turban on long lines—most of the new shapes are oblong—turned up evenly all round against a crushed, soft crown; and there is a miter shape, the brim of which is pressed straight back from the brow, adding inches and an oval outline to a babyish profile. It is folly to try on any of the new shapes except before a three-leafed mirror, as that is the only way to see the profile as others see it. The first realization of the shortcomings of the profile may be a severe shock to vanity, but the battle bravely faced is half won, and thereafter no serpent in the form of a commission-earning saleswoman will be able to delude one into buying what is unbecoming.

THE BANDEAU A MILLINERY CRIME

Be sure that the hat fits the head, and steadfastly decline to consider it if your head has to be padded out with a bandeau or a "halo." Once it is adjusted, the properly fitted chapeau stays firmly in position, but do not fancy that you are justified in putting it on carelessly. The placing of a hat should be regarded as a ceremony to be performed with due regard to its appearance from every possible viewpoint. To permit a desert waste of smoothly brushed hair to occur between the brim and the nape of the neck, or the tips of the ears, is a millinery crime.

SOME GARDEN PARTY HATS

That the correct styles for spring are small, smaller, and smallest cannot be gainsaid. Women take to these shapes like young ducks take to water, and wear them with a dash and daring which they could never have assumed with the swashbuckler type of chapeau. So popular, indeed, are the tiny hats that their very popularity may be their downfall, for when a mode becomes a craze it is safe to say that it will shortly lose favor with the best-gowned women. Before spring finds itself in the lap of summer we may see the larger hat come into its own again. A notable example is the lovely style which Suzanne Talbot has created. One of her original models is shown on the full-length figure in the middle of this page. Inspired by this quaint shape, Kurzman has developed some effective garden hats—sketched on this and the next page—which feature the ribbon slipped over the hair at the back, and the old-fashioned streamers tied under the chin or winding about the neck in a pretty, careless fashion.

THE NEW MOTOR POSE

Trimmings are exaggeratedly high; so towering, in fact, that the doors of restaurants and churches and shops may well have to be hightened or the wearers will have to bow humbled heads. One enterprising motor car manufacturer, anticipating the tall hat, has made limousines with doors that arch boldly at the top. These hats have also brought in a new motor pose, for when seated the motorist must accommodate herself to her feathers by half-doubling forward. (To acquire the correct attitude, study Beardsley's sketch of Mrs. Pat Campbell, seated.)

The Numidie plume, with its tips shaped like an insect's antennae, is prominent on the black satin hats with which women may safely start the season. The Numidies hail from the banks



Bridesmaid's hat of pale pink crin swathed with tulle of the same shade; this continues as a scarf about the neck. The only trimming is the flat little wreaths of tiny, ribbon flowers which are applied to the upper and under brim

of the Nile, and are sold at phenomenally high prices. They are very long, slender, and transparent, and have a curiously unkempt look. They may be used singly, but often two are so placed that their ends cross. Cock feathers, always serviceable as trimmings, are similarly placed, but instead of crossing their ends, the tips are curled back into the shape of interrogation points.

TWO EXTREMES OF TRIMMING

Two extremes are used in trimmings. Whenever the long loops of wide ribbon or tulle, the slender, starved-looking plumes, the tail of a cock, or a tall branch of four American beauty and four dark roses appear, they are practically the sole garnishing; but when small blooms are used they are in great abundance and with other trimmings.

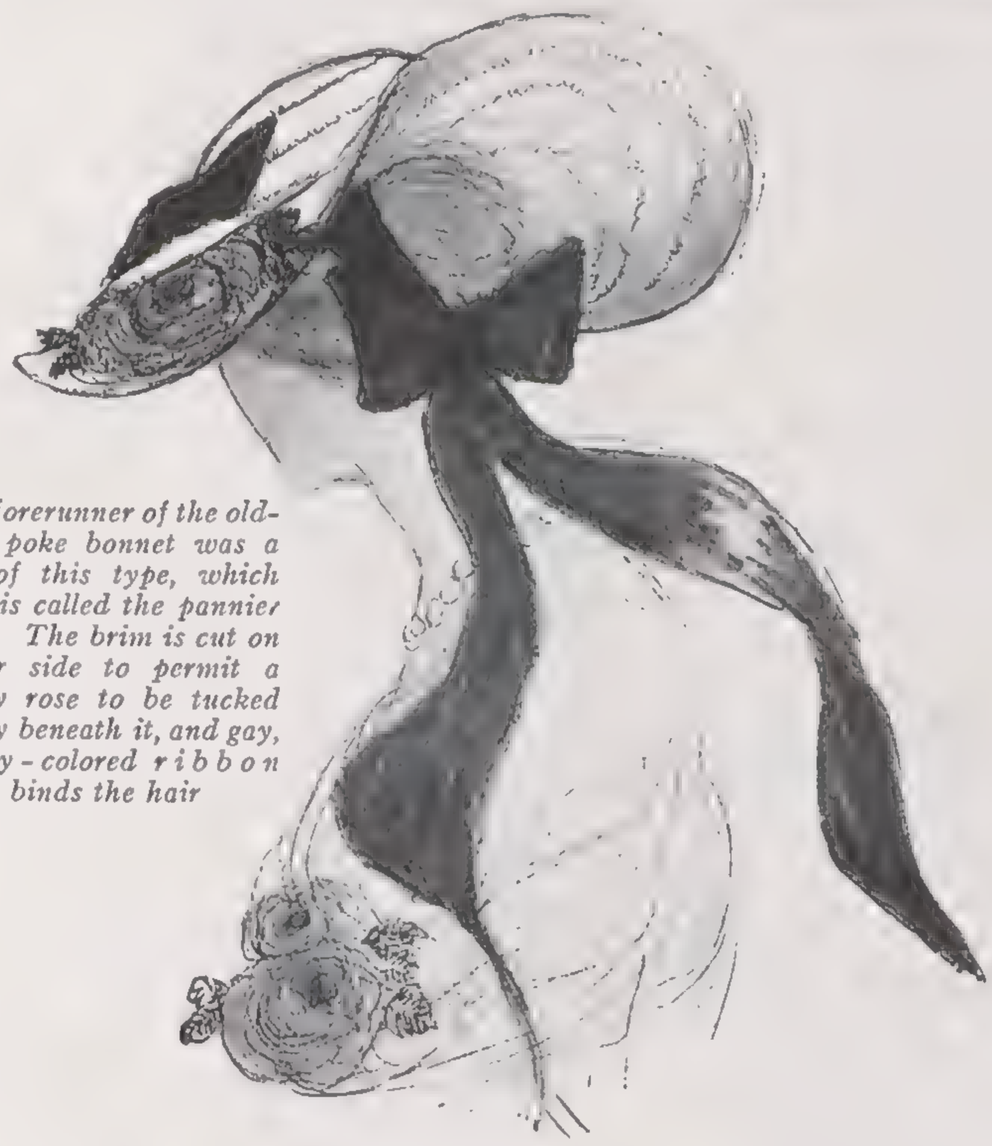
There seems to be a concerted effort, all along the millinery line, to exploit flowers, and on some hats there are miniature parterres. One distinctively floral creation shows a bank of violets and roses in transparent fabrics, dotted with the tiniest forget-me-nots in orange velvet. All of the old-time perennials are to the fore, and Poiret has revived the bright-flowered Tyrolean ribbons in which every Swiss tourist is wont to invest. It was Poiret likewise who revived the use of small fruits—notably silk apples, peaches, strawberries, and jet cherries. A rival house conceived the entirely novel idea of embroidering the replica of an Egyptian scarab on hat brims.

THE ULTRA-SMART HEAD-DRESS

Evening head-dresses are freakish—no one attempts to deny it. However, they are ultra-smart perhaps because of the erratic manner in which flat, slender, ostrich plumes and fantasies shoot straight out from the back or the side of a single or double strand of jewels, or stand valiantly upright above the brow. On head-dresses the long, double



A Hennard turban of distinctive shape. The high feather trimming is accentuated by the point of the hat on the left side. It is made of a fine black straw with a soft crown of black taffeta and a facing of black taffeta. The only trimming is a straight ostrich plume of soft beige shading to deep browns in the center



The forerunner of the old-time poke bonnet was a hat of this type, which now is called the pannier style. The brim is cut on either side to permit a lovely rose to be tucked partly beneath it, and gay, cherry-colored ribbon binds the hair

spirals of feathers with crossed or interrogation-tipped ends are not lacking, and these, like the fan-shaped fantasies of Numidie, look as though they grew upon the head with the locks, so cleverly are their roots concealed among the tresses. The casque frame, of finest wire and curled, natural hair, makes this arrangement possible. It is a very novel way of ornamenting the evening coiffure and often proves less trying than the Greek fillet. Nevertheless, a really smart woman designs an individual head-dress suited to her special type.

One of the best ways of getting ideas for evening head-dresses is by studying the costume books, new and old, and the reproductions of celebrated portraits. In an old book, "The Heroines of Shakespeare," published in 1850, there are some delightful suggestions for effective head-dresses, which, with a few modifications, would be most appropriate worn with the gowns of to-day.

A pretty way to use fine, real old lace of which there is too little for a trimming, is to have it carefully plaited in two fan-shaped pieces wired with white, silk-covered, invisible wire, and then attached to shell hair-pins. The hair is dressed low, and the lace fans are put in on either side much as the Japanese use their fan-shaped hair-pins, but lower in the coiffure. These little fans of tulle or lace are very much used in Paris, and are susceptible to becoming arrangement.

When the miniature hat crests the mode, the picturesque derby comes into its own. On this fine black straw a mustard-colored plume, starting at the left side, snuggles in the shallow brim and thence curves down over the right side close to the ear

That always lovely color combination, a pale tan and a rich old-blue, is here requisitioned for the garden hat, a flopping, sun-shady affair trimmed with two short, blue plumes curling from beneath the back brim, and a blue band around the crown

About the brim of this black Chinese panama runs an applied wreath of fruit worked in faded worsteds; a narrow velvet ribbon edged with gold ties in a careless bow in front—just that primitive naïvete that it takes infinite sophistry to accomplish

The fancy for a strand of pearls swung beneath the chin, heretofore an adjunct of the evening toilette, is here conscript for the afternoon chapeau. A fluff of black tulle is shaped to a small turban, the only ornature of which is this unique string of pearls

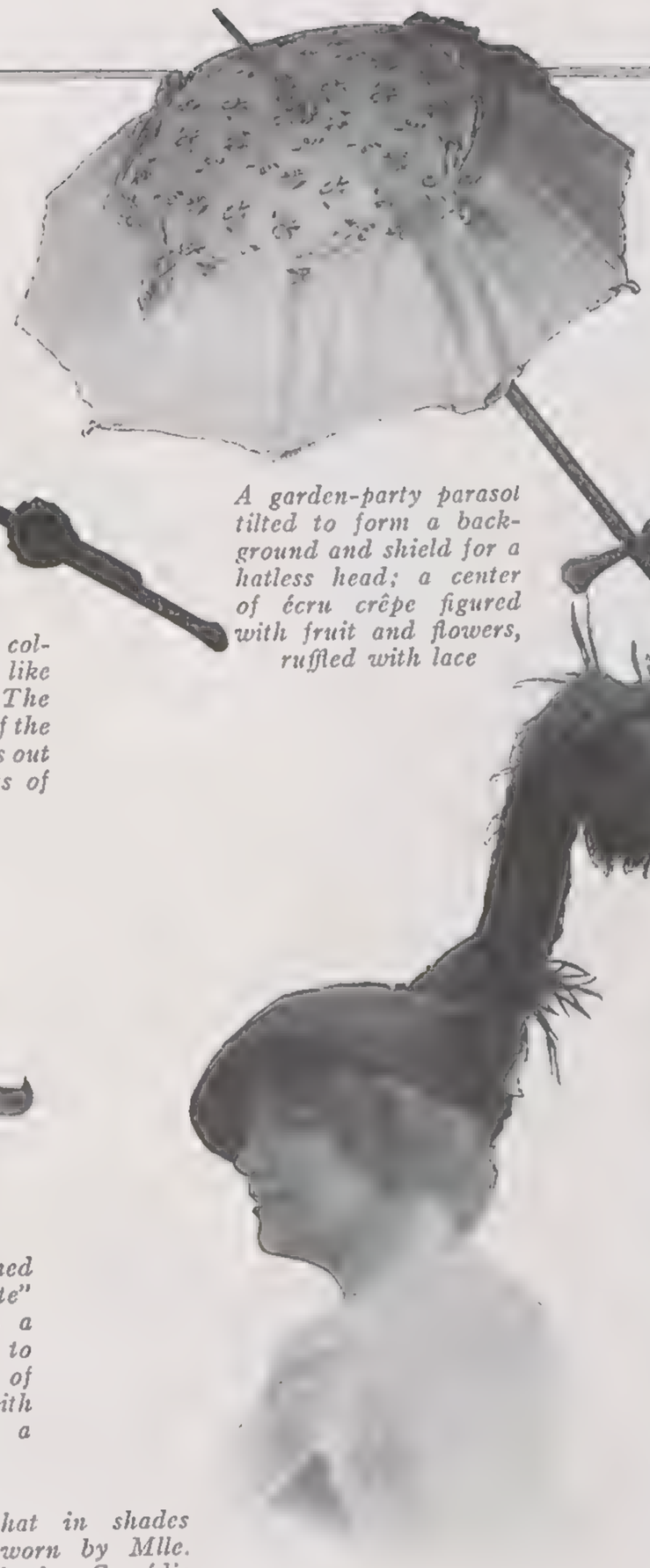
The single bit of trimming that should redeem this small, black sailor from a too tailored severity and bring it into rapport with the atmosphere of the present modes was found in the two broad, black quills that stiffly spread-eagle across the back

SOME OF THOSE EFFECTS OF SOPHISTICATED ARTLESSNESS WHICH ONLY FRENCH SUBTLETY CAN CONCEIVE AND EXECUTE IN JUST THE RIGHT KEY; ONE COLOR A SHADE TOO BRILLIANT, AND THE WHOLE IS GARISH, OR A SHADE TOO PALE, AND IT IS DRAB; A LINE TOO RADICAL, AND THE WHOLE IS FREAKISH, OR A HAIR'S BREADTH TOO TIMID, AND IT IS INSIPID

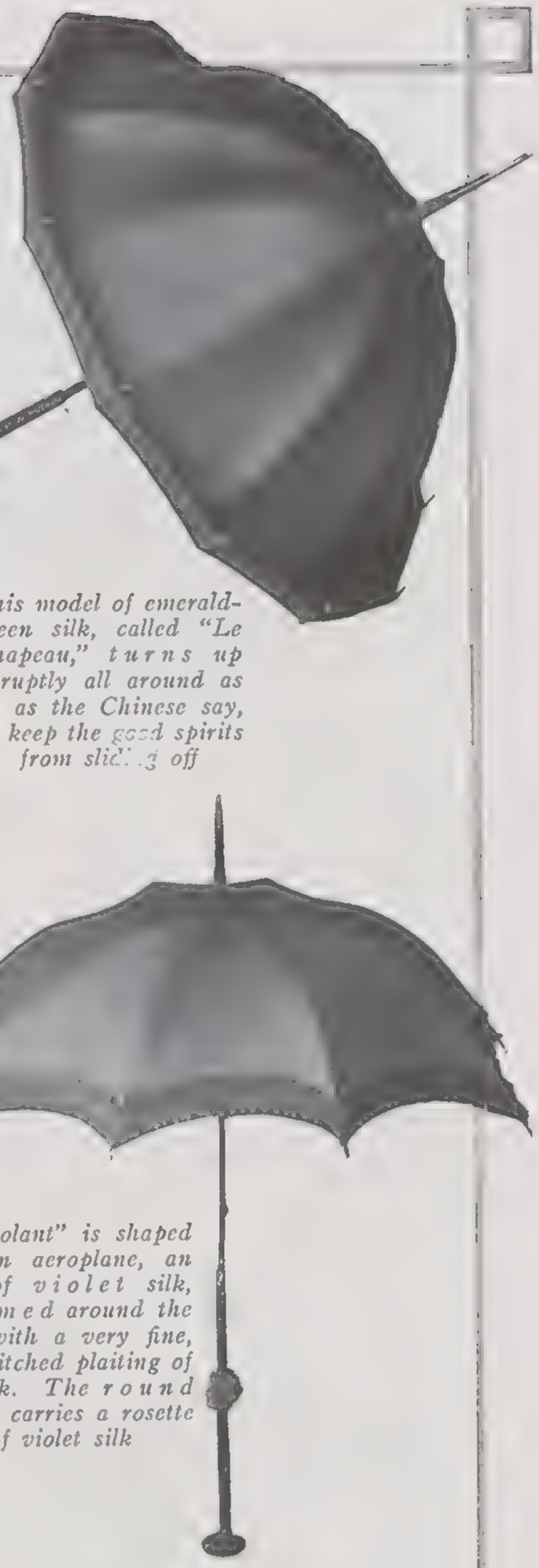
Models from Tappé, Inc.



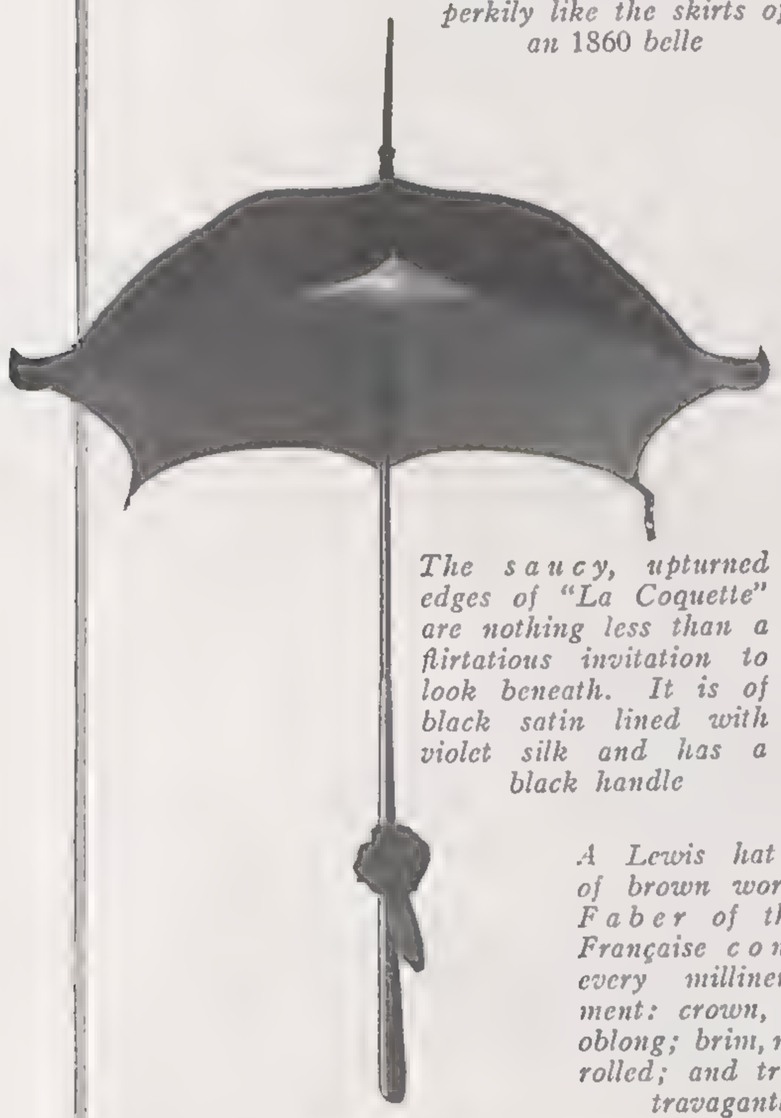
In this day of bright colors, sunshades glow like an English garden. The gaily ruffled surface of the "Empire" parasol sets out perkily like the skirts of an 1860 belle



A garden-party parasol tilted to form a background and shield for a hatless head; a center of écru crêpe figured with fruit and flowers, ruffled with lace



This model of emerald-green silk, called "Le Chapeau," turns up abruptly all around as if, as the Chinese say, to keep the good spirits from slid[illegible] off



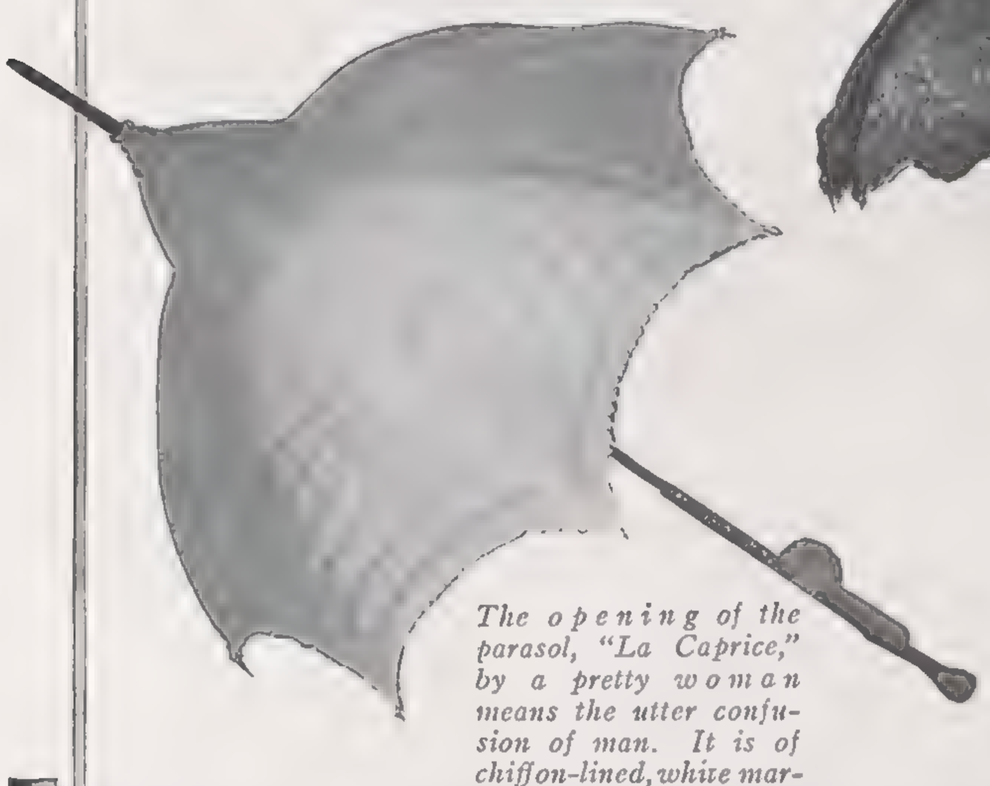
The saucy, upturned edges of "La Coquette" are nothing less than a flirtatious invitation to look beneath. It is of black satin lined with violet silk and has a black handle

"Le Volant" is shaped like an aeroplane, an oval of violet silk, trimmed around the edge with a very fine, flat, stitched plaiting of the silk. The round handle carries a rosette of violet silk

A Lewis hat in shades of brown worn by Mlle. Faber of the Comédie Française conforms to every millinery requirement: crown, low; shape, oblong; brim, narrow; side, rolled; and trimming, extravagantly high



The "San Souci" parasol looks quite as charmingly irresponsible as its name; a shimmer of white chiffon, a filmy draping of lace, a double ruching of white chiffon about the edge, and the whole tilted saucily to frame the face. The handle is of white enamel ornamented with black enamel and gold



The opening of the parasol, "La Caprice," by a pretty woman means the utter confusion of man. It is of chiffon-lined, white marquisette, lace-trimmed



The "Palm La Rondelle" parasol is of white silk shirred so that the fulness spreads out between the ribs like a palm leaf. It is edged with black silk

A SUNSHADE, LIKE A FAN, IS A FEMININE BOW WITH TWO STRINGS, A WEAPON NOMINALLY FOR DEFENSE, BUT IN REALITY FOR A PRETTY GUERRILLA WARFARE OF OFFENSE

PARASOLS FROM FRANKLIN SIMON

PARASOLS—THE FIRST AID TO SUMMER CONQUESTS

These Subtle Weapons of Feminine Coquetry Have Taken Unto Themselves Strange New Shapes This Season—Some Sedately Dignified, Some Frankly Frivolous, and Some Purely Saucy

THE opening of a parasol, like the lifting of the lid of Pandora's box, lets fly imps of trouble—for man. In the hands of a pretty or a fascinating woman a parasol is a weapon of coquetry which she may wield first to shield, then to reveal her charms. Like a fan, it is a feminine bow with a double string; though a sunshade and ostensibly for use, it is first of all an adornment and a plaything.

The wisdom of the ages has been applied this season to making the new parasols more subtle and more delightful than ever before. Those with transparent edges have all the coquetry of the east, for, like the veil of the Turkish women, they teasingly half-conceal the eyes. The parasol illustrated to the right is of this type. The white silk top is veiled with black chiffon, while the edge is of white and black chiffon only, and charmingly transparent. Another model on this order is of embroidered taffeta applied in points over a deep border of white chiffon—a delightful combination for a summer gown.

Half the fashions of the world are ascribed to wars and rumors of war. Women's spring fashions have not escaped the name or the influence of the Balkan war. With this feeling dominating fashion, parasols could not be expected to escape, and so whatever has not well-defined Balkan touches is at least Balkan in name. The sunshade so christened is in white taffeta with a deep Bulgarian border in the national colors of red, yellow, and blue.

It is a great day, indeed, for gay fabrics and colorings, so we may expect to see sunshades glow like an English garden. Purple, bright blue, Empire green, three shades of red in melting tones, will be used without pretense of a lace or net covering; but the more subtle-minded will probably choose the veiled, printed satins and silks which harmonize with so many frocks. Stripes will be very much used — black and white framed with a wide, black border as well as pin stripes with tiny bouquets of prim flowers flung in between.



A Koch sailor of light straw faced with black taffeta and gaily wreathed with flowers and a band of French-blue ribbon looped out in back. Like the veil of the Turkish women, this transparent parasol border half-conceals the eyes. It is shown by B. Altman & Co.



Poiret shows a Bulgarian turban with an emerald silk crown, a brim of cream straw banded with ribbon woven in many-hued roses, and a bunch of red and green apples

HATS FROM KOCH



This Georgette model evidences the tendency of this season's trimmings to treat the hat as merely a background for their own elaborateness. From this black straw turban, as from a pedestal, a stiffly wired ostrich plume in shaded coral tones rises spirally to an imposing hight



The familiar saying, "Never mind your hair, you can wear your hat," must now be transposed, "Be careful about your coiffure so you can wear your new hat." This tilted model is of taupe straw with a satin fold and a feather of the same shade

Although practical parasols will remain true to taffeta, the filmier fabrics like chiffon, lace, and tulle will be preferred for decorative effects. It is because of the favoritism shown these alluring but perishable materials that one comes to the conclusion that sunshades are really for ornament this season. They will aid and abet the wondrous color schemes of the summer, furnishing a somber background or adding a vivid flash of color. The somber ones have a dignified presence, while the saucy, upturned edges of others are nothing less than a flirtatious invitation to look beneath.

Odd shapes are the order of the day, and they give a delightful air of irresponsible frivolity. The pagoda-like appearance given to many of the new ones by the tip-tilted brim is an evidence of this, as are also the bell shapes that are gaily ruffled over the surface like the skirt of an 1860 belle. There are also melon shapes made up of many even sections, on some of which the frame turns abruptly up all around as if, as the Chinese say, to keep the good spirits from sliding off.

The woman who does not wish to be burdened with a full-grown sunshade when driving in the afternoon, is offered one in miniature. This is usually made of black lace, and has a handle hinged so that it tips the sunshade up as a screen for one side of the face only. And there are others with short handles so adjusted at the top that the circle of lace and chiffon tilts straight up and down, and is held fan-like to keep the sun's rays from the eyes.



A hat that comes from the land where, and is vividly reminiscent of the time when, Eugénie was Empress. The brooding shape of black chip has a facing and crown of French-blue silk, and around the latter are arranged silver and orange flowers and two ostrich quills that in their fall conceal, not the 1870 *"waterfall," but the modern coiffure*

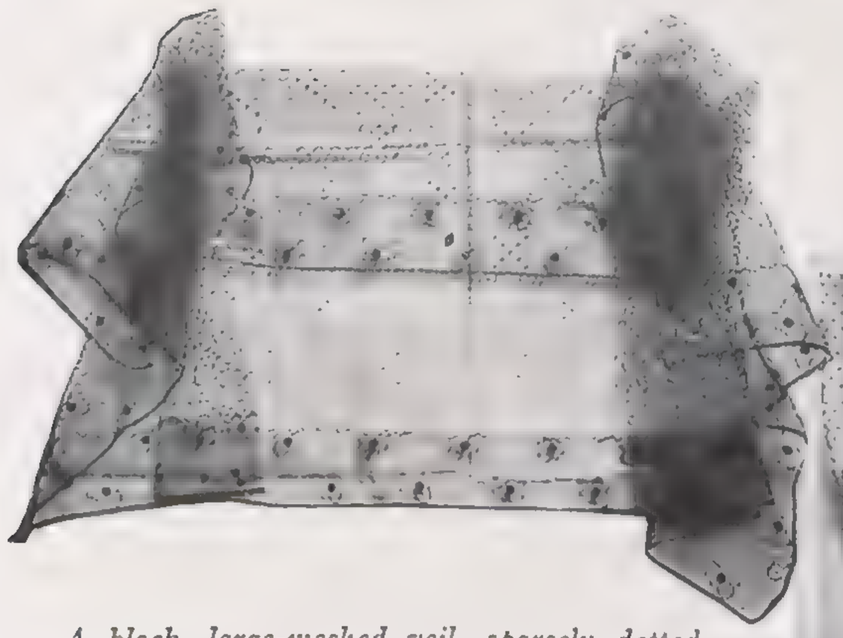


Here the line resulting from the smart moulding of the shape is aided by the discriminating posing of the uncurled ostrich quill and of the velvet bow. This is an Evelyn Varon model of black English straw with garnitures of héruit-tan

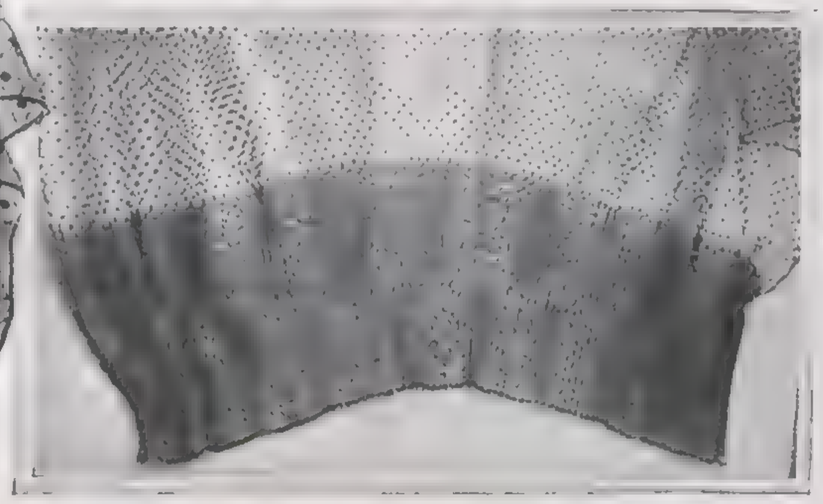


A black sailor hat with a wreath of burnt-orange flowers and a large, drooping black satin bow in the back is this "little-girl" model which Suzanne Talbot has smartened to suit the lines of the season by the use of a more oval shape than usual, and by the band of plaited, black silk that surrounds the crown above the bright-hued flower garland

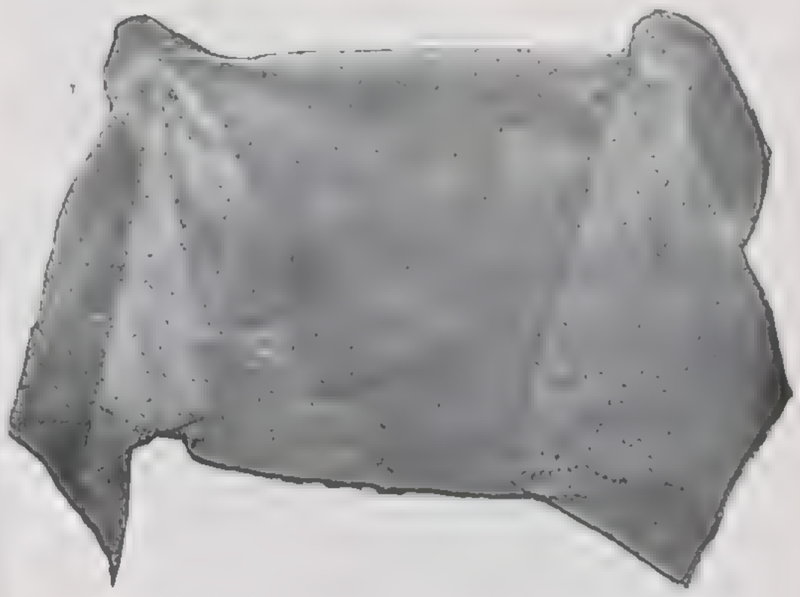
HATS IMPORTED BY LAZARUS



A black, large-meshed veil, sparsely dotted with black chenille. The border of thin, picot-edged lace with flower ornaments spun in a black thread outline and centered with large dots of the chenille is charming



Plaited lace, which would seem to have been used in almost every conceivable way, is now being attached to made veils of unplaited net. Here a simple, black mesh carries a border of plaited, black, Malines lace



The black-dotted, white mesh is always with us because of its unfailing becomingness. This French rendition of it is a gauzy white net covered with black chenille dots and an almost invisible design of white leaves outlined in black. Plain-meshed, oval medallions, dotted diamond-wise with black chenille and picot-edged, form the border



A garden hat in shape and feeling, but not in coloring, for Lewis has designed it of black straw with a crown and brim of picot-edged, purple satin wreathed with mauve and pink flowers

MILLINERY KNOWS NO LAW WHEN IT SEEKS INSPIRATION, AND BLITHELY PLAGIARIZES FROM FASHIONS OLD AND NEW TO CREATE SOMETHING NEWER—THE BY-THE-YARD VEIL JOINS THE RANKS OF THE MADE VEIL

THE MOST UNIVERSAL TENDENCY IN SPRING MILLINERY IS FOR THE TRIMMINGS TO BRANCH OUT FOR THEMSELVES, TO STRIKE UPWARD OR OUTWARD FROM THE HAT, AND NEVER MEEKLY TO HUDDLE CLOSE IN THE SHELTER OF CROWN OR BRIM





A Hollander model that dips down over the right ear like a boat careened to the wind. The right side tilts proportionately upward in a graceful curve, and the tall, black feather rises mast-like from the base of the tam o'shanter crown. The hat is of black straw, crowned with black satin



Hats are about equally divided between those that set low over the ears and those that lift buoyantly on one side to reveal the hair. This model of black picot straw faced with white velvet shows the left brim lifting abruptly to a point high above the crown, from whence a white paradise plume rises

HATS FROM HOLLANDER



A typical hat of the season is this from Lewis. It is small, oval, has a brim narrow on one side and wide and rolling on the other, and carries a trimming that strikes out boldly from the hat. It is of black horsehair with a raspberry plume so arranged as to increase the length of the side line



Just a pretty exception to the rule is this amorphous model from François. The irregularity of shape, however, is a point in its favor as it becomes more faces than a too definite outline. It is of blue straw with an under-brim faced with matching taffeta and pierced by a blue and brown quill



This Lewis model shows the other phase of the mode—the hat that sets low and level. But even this modest, oval shape carries its independent trimming—a fantasy aigrette, brown and white, jutting sharply upward from the seal-colored satin crown placed close within the narrow confines of the white hemp brim. Of seal-colored, brocaded charmeuse is the panniered gown with its foamy lace sleeve and button-studded vest



Green glass egg in a reticulated silver-metal cup, and an imitation black pearl mounted on a crystal base. Respectively, $2.50 and $2 a pair





A row of brilliants supporting an imitation pearl, $2 a pair. Sapphire-blue crystal hemispheres divided by an equator of cut crystal, $2 a pair





The crape heretofore reserved for mourning is now being dyed in such bright colors as cerise. Camille Roger here uses this for the full crown of a wavy-brimmed, cerise straw hat. In arresting contrast is the ebony cock plumage

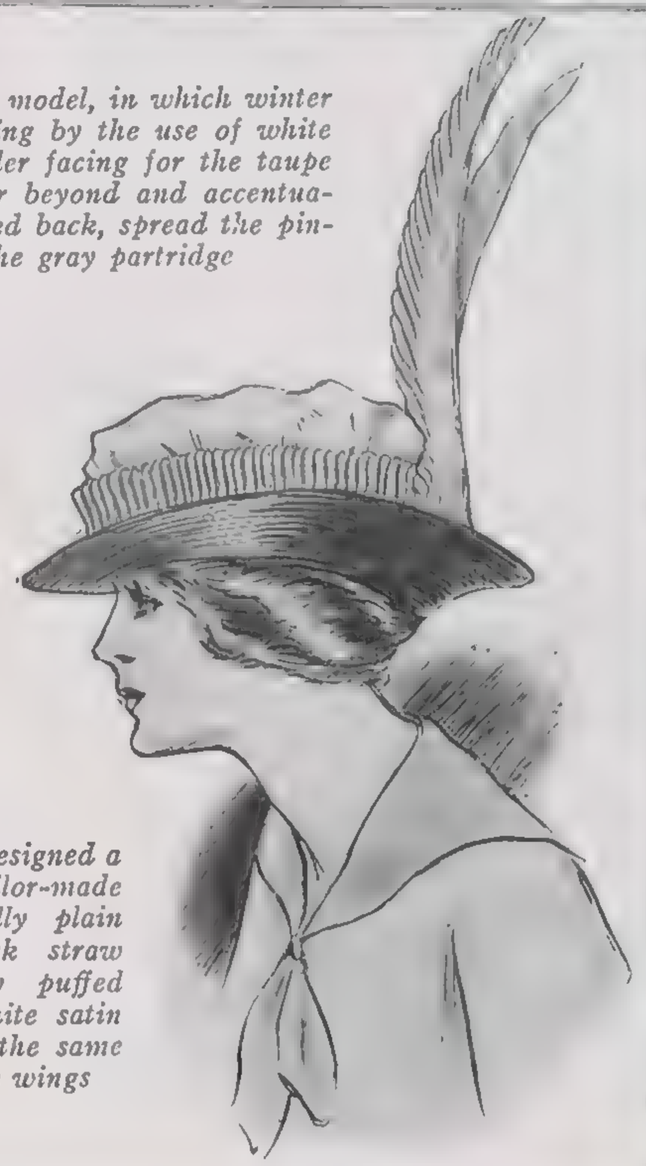




The ingenuousness of girlhood Alphonsine infuses into this violet, hemp straw hat, encircled with a garland of violets, forget-me-nots, rosebuds, and foliage, fastened by a streamered bow of peacock-green, changeable silk



Sapphire-blue crystal surmounted by an imitation pearl, $1 a pair. The hatpins shown on this page may be had in a four- or five-inch length



A Lucie Hamar model, in which winter is linked to spring by the use of white plush as an under facing for the taupe straw brim. Far beyond and accentuating the elongated back, spread the pinions of the gray partridge

The rose of America flaunts its full-blown beauty above a Lewis toque of mulberry, Milan straw. Roses of the same tone as the straw soften the contrast between the topmost flower and the mulberry satin around the crown

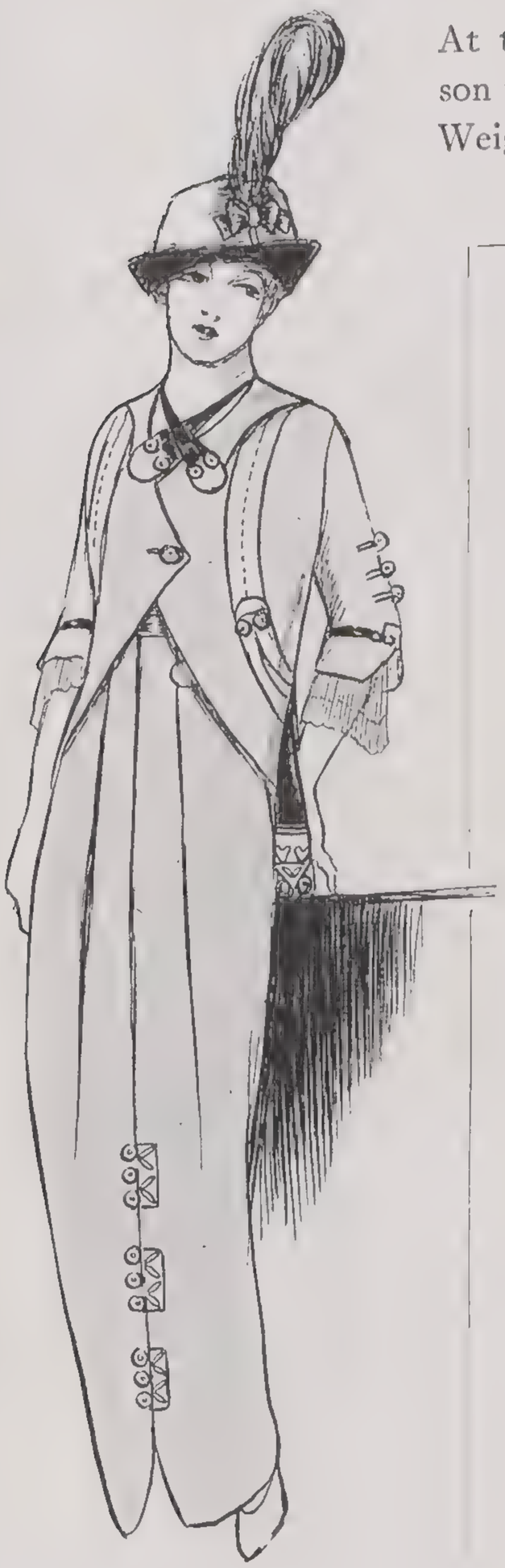
Léontine has here designed a hat consistently tailor-made in the unequivocally plain lines of the black straw brim, the simply puffed crown of oyster-white satin with a plaiting of the same and the two white wings

HATS SHOWN BY KATHARINE GANDY

EASTER BONNETS AND THEIR SILVER-EDGED SECURITIES

The GAY COSTUMES *of* GRAY LENT

At the Many Social Activities of the Lenten Season the Tentative Modes of Spring Were Carefully Weighed in the Balance and Not Found Wanting



Here figures a skirt of two pieces, one for each side; in front they are left open twelve inches up, in back, fifteen



A tailleur of many complications yet of such continuity as to give an appearance of simplicity



Madame Rappold's gown at a Salon concert at the Ritz-Carlton was of a figured ashes-of-roses chiffon over charmeuse

THE lenten season was marked by many brilliant social gatherings, all, as usual, possessing a two-fold interest—the primary interest of the entertainment itself, and the interest of watching the new fashions appear and grow to maturity.

Some of the tailleurs observed at morning and informal affairs were quite illuminating. There was one, worn to a smart morning concert, which especialiy attracted attention—a suit of lovely "oriental sand" color. As the orient furnishes the theme for the gay, bright crêpes of the season, so also it inspires many of the soft, dull shades so popular this spring for tailor-mades—the dull gold tones of the sands washed up by the Indian Ocean and the drab colors of the desert clay.

THE SKIRT TWICE SLIT

Yellow-gray is the coloring of the suit worn by a débutante of the winter and pictured on the left of the page. The correctly cut skirt is excessively narrow and the necessary freedom of motion is allowed by two slits, one at the back, and the other a twelve-inch slash between two loose, center-front plaits which afford sufficient width at the knees, but are closely caught at the bottom to preserve the clinging effect. At the center-back the skirt is slightly lapped from waist-band to knees between two loose, deep plaits, and the fifteen-inch split reveals a chiffon petticoat. A distinctive note on the front of this skirt is the flat application of tabs embroidered in Chinese red, blue, and black, and finished with groups of three buttons made of red beads surrounded by a wide band of white-threaded, sand-colored soutache. These buttons are new, very smart, indeed, and go far toward making the costume unusual.

The feature of the jacket is the use of stitched bands of the rep which start from the shoulder seams under the collar, stop at the split side seams, and then continue up the back to lap over a V-inset which crosses the back of the waist-line and is finished with red bead buttons edged with soutache. A narrow tab of black satin embroidered with five Chinese colors—red, blue, yellow, black, and white—fills the slash at the left side of the jacket and falls over that hip. The pointed end is finished with two of the bead buttons. The back of the rep collar is embroidered in the same colors and the front is crossed by black satin tabs trimmed with buttons. On the outer seam of the three-quarter sleeve is a row of three buttons. The costume is completed with a hat of sand-colored straw faced with black and trimmed with a black plume.

PANNIER AND TUNIC COMBINED

Fashion has discovered among the many clay tones a pure white shade which was prettily used in another tailor-made, a Bernard model in gray-white *côtelé* worsted, shown in the middle of the page. The narrow skirt, partially covered with an overskirt, is caught up at the right front in two plaits, shaped into tabs that are fastened to the drapery with white mother-of-



The vest, the deeply V-d stomacher, and the embroidered motifs continuing over the shoulders, all conspire to slim the ample silhouette

and narrow V that is immensely chic; this novel feature is made prominent by a rather heavy piping of the clay-colored material, supplemented by a row of mother-of-pearl buttons. The green touches furnished by the embroidery on the collar and cuffs are repeated in the straw hat which is developed wholly in this mineral tone; the matching aigrettes constitute the garnishing.

MADAME RAPPOLD'S GOWN

The Tuesday Salon concerts at the Ritz-Carlton brought out so many smart costumes that it was impossible to attend strictly to the music, albeit Bispham was one of the soloists. On one occasion Madame Rappold appeared in a lovely costume (sketched at the right of page 53) developed in that warm shade of gray known as ashes of roses. The plain gray charmeuse skirt, crossing at the front just below the knees, was plaited at the waist-line into three loose folds which were partly concealed by a sash-end of the satin weighted with beads and a tassel. A charmeuse sash, starting as a fan plaiting under a plain, narrow girdle, reached half-way up the back of the bodice, and from thence dropped down over the skirt and was slightly tucked in near the right knee; thereafter it fell away into a narrow, pointed train. Like the drapery forming the tunic, the over-bodice was of figured, gray chiffon, outlined with a thick, short ruching in the darkest shade of gray malines. This filmy ruching is one of the few possible substitutes for the fur-edgings which played such an important part on winter demi-toilettes. Above a narrow vest of crossed strands of gray charmeuse, bands of cream Chantilly finished the neck. The long, tight, kimono sleeves were perfectly plain. A large pink rose tucked into the girdle gave the finishing touch. With the costume was worn a silver lace hat trimmed with an aigrette of misty gray-brown.

FROM A LATELY "ARRIVED" DRESSMAKER

At the same gathering was worn a black charmeuse gown from Premet's, the comparatively new house facing the Place Vendôme. It is sketched in the lower, right-hand corner of this page. The skirt was plain at the front and sides, and in order to prevent a drawn effect over the hips, fulness was let into the back by means of two, three-inch folds. The caught-in effect was further hightened by a deep yoke, outlined in double cording, which tapered to a point over the hips, and in front disappeared under a crossed girdle finished with pointed tabs which fastened at either side with heavy, ball buttons. From each point a weighted sash-end fell, partially concealing the split which ran from the knee down to the bottom of the skirt. The skirt in front was considerably shorter than elsewhere. The yoke was weighted to hold it in place, and the soft, light skirt was thus kept firmly in shape. The bodice was plain and bloused slightly over the girdle. Starting from under the broad lace collar, two draped pieces formed wide revers which were fastened to the bodice proper with buttons.

The most unique feature of the gown was the finish of the three-quarter sleeves. The inside seams, split to the elbow, showed a new kind of undersleeve. The upper edge of a broad facing was allowed to remain loose and then drawn in by means of a satin button to the slashed, inside seam of the upper sleeve. Under this were sleeves of white Chantilly which matched the fichu carelessly knotted at the neck of the bodice.

FOR THE AMPLE SILHOUETTE

The chief note of interest in the popular Callot model in iris satin shown at the top of this page is the effect of the Turkish trouser produced by the slit and crossed overskirt. At the back, the ample drapery is caught in a pannier which, had it been permitted to fall to the floor instead of being folded backward and tucked under the narrow girdle of satin, would have formed a train. As the gown was intended for a stout figure, Callot has cleverly fitted the back of the bodice quite loosely and the result is an illusion of slenderness which is further accentuated by the deep V which runs from shoulders to hips. The edge is embroidered flatly in iris floss and silver thread. The embroidered white satin waistcoat has buttons of crystal and is filled in with tulle. The long shoulders and plain sleeves contribute to the long, narrow effect which this gown gives its wearer.

THE SERVICEABLE SEPARATE JACKET

Gay as society insists upon being during Lent, it does, nevertheless, give far more attention to its charities than at other times, and some of the most fashionable of the lenten assemblages are those of charitable associations. At such a morning meeting a smart New York matron wore a notable black satin gown, and over it a short, separate coat of black faille whereon cording figured prominently. At the back was a deep yoke, piped with plain satin, from which hung a loose, straight postilion broken by two inverted Van Dycks marked off by double, satin cording. The short fronts, fastening at the waist-line with a single button of polished, black bone centered with a mother-of-pearl oblong, were fulled into the underarm forms with something of the draped effect seen in the clay-colored *côtelé* tailor-made described before. And these same fronts, folded backward from the chest into wide revers of the brocaded faille outlined with cording, were shaped to the figure with darts running diagonally from their outer edges toward the middle and coming close against an unstiffened vest of soft, white satin which ran up to the shoulders. On the sleeves, set into corded arm-scyes, were wide cuffs of the brocaded faille with narrow turnback pieces of plain satin matching the turnover collar. Although the plain satin cordings of this coat seemed to make it a part of the satin gown with which it was worn on that occasion, it really is a separate garment which would well accord with a costume of gray, sand, mole, mauve, white, Chinese blue, or misty, dark green.

Note.—Vogue will cut to order any of the models sketched for this article. Skirts without foundation, $2.50; *with foundation,* $3. *Bodices and short jackets without sleeve,* $1.50; *with sleeve,* $2. *Princess gowns with sleeve,* $4.



All the fulness of the skirt is at the front, and a weighted yoke is let in over each hip to prevent any unsightly drawing at the back

pearl buttons. This method of draping brings all the fulness to the right side of the back, and this bouffant effect contrasts oddly with the long, slim pannier used on the left side.

The upper section of the jacket is slightly fulled into the lower portion. The fulled fronts, fitted by darts, curve down into the plain lower part. The jacket fastens with a strap continued from the right side of this lower section, and a mother-of-pearl, trunk buckle. At the back, the upper section of the jacket, somewhat longer than in front, is fulled into a half-belt which joins the side pieces forming a curved line that gives slenderness to waist and hips. On the hips, and showing only from the front, side pieces are buttoned over. A white waistcoat fills in the front opening, and a narrow collar of white satin is embroidered in mineral green and silver, and piped with the clay-colored *côtelé*.

Narrow, turnover cuffs matching the collar finish the three-quarter sleeves, the outer seams of which are split to the elbow and are there cut back to a sharp



A QUIET RENDITION OF AN ESTABLISHED MODE, INTERPRETED IN TERMS OF DIGNITY, RESERVE, AND IMPECCABLE TASTE, IS STILL A POINT OF MUTUAL AGREEMENT BETWEEN ENGLISH DESIGNERS AND THEIR PATRONS

An English edition of the tunic in a suit of blue serge gives something new in an overskirt that hangs plain on one side and is looped up on the other. Black satin collar, and draped, white satin revers, each worked with a black arrow, are details of a coat that is interesting because it demonstrates the new tendency toward the tight-fitting in its defined waist-line and fitted peplum. This model comes from Ernest of London

The color note was never stronger nor more insistent than it is this season. When the material is plain, as in this tan crêpe reception gown from Ernest, of London, bright tones are introduced in embroidery. A flower on the revers, triangles terminating the two shoulder plaits, a motif at the top and bottom of the wide sash-end that separates the bouffant tunic, all are embroidered in tan, rose, and green

Given the military color scheme of navy blue and soldier-red, what dressmaker could resist the temptation to introduce cadet touches all along the line? The design is severely plain and flat; the blue is the ground color, and the red is employed for the collar, to fill a slash in the skirt, and, military fashion, to bind the buttonholes. The white buttons hang loose from the skirt, being attached by cords

THE PAINT AND POWDER CLUB PRODUCES "FLORODORA"

Post-Lenten Gaieties of Baltimore Society Center About the Production of "Florodora" by a Celebrated Band of "Feminists," Who Admire Woman to the Extent of Marvelously Simulating Her Charms



The coquettish challenge of Mr. Arunah Brady's glance would be worth a fortune to a prima donna. Mr. Brady interpolates a most alluring dance with special music



Pavlowa and Mordkin need look to their laurels when such finished dancers as Mr. Arunah Brady and Mr. Reese Cassard essay their "Bacchanale"



He who counterfeits feminine charms as does Dr. Harry Whittle must be classed among the few who "understand women"



Mr. Andrews, who has won his way to fame as the austere "Queen Isabella," this year played a much lighter rôle



In the allure he lends to the impersonation of Cleopatra, Mr. Hyland Kuhns has veritably "whitewashed the lily and painted the rose"

THE Paint and Powder Club of Baltimore is a dramatic society which exists all year in order to produce a notable musical comedy in the spring. The membership of this club, founded about twenty-five years ago, consists chiefly of the younger men of Baltimore society, though some of the original members still belong.

The Paint and Powder Club has genuine talent among its members, and holds a unique place in the affections of the city. It is to Baltimore what the Triangle Club is to Princeton, and the Mask and Wig Club to Philadelphia, except that these two clubs are student organizations with a membership constantly changing, while the Baltimore club is a purely social organization and includes among its members men who have been allied with it ever since its establishment and who can give of their experience to the younger generation. The Board of Governors is composed of some of the most influential men in Baltimore society. Mr. Raleigh C. Thomas, this year's President, is a man of wide influence and of great personal magnetism.

The first dramatic performance of the season is always given on Monday of Easter week; and during the five following nights the theatre where the play is given is the center of the post-Lenten gaiety of the city. After this week, the production is taken "on tour" to several neighboring cities. "Florodora," this year's offering, was one of the most successful comedies the club has ever given.



Pink crêpe is applied, in rosy tongues of flame outlined with chenille, on a slim foundation of white cotton crêpe

The gathering of the coat fulness into a deep hip belt lends to the suit the appearance of a one-piece dress

An untrimmed frock in black or white crêpe de Chine, suited, because of its smart unostentation, for mourning

A blue serge suit is here elaborated with black satin revers gathered under a serge collar piped with cherry ratine

SEEN IN THE SHOPS

Post-Easter Suits and Separate Coats and Their Prospective Successors, the Comfortable One-Piece Frocks for Street Wear

THE one-piece frocks still hold their well-deserved popularity. They have been worn all winter under the heavy wrap, and now that wraps will soon be put aside, one is doubly interested in what is available in dresses.

Crêpe de Chine and crêpes of all descriptions are summer favorites among materials. The third model on this page has an individuality of its own, and is most suitable for mourning. The black crêpe de Chine waist is finished at the neck by a double, flat, pointed collar of black picot-edged chiffon over white, and the same sheer material is used for the cuffs on the sleeves which are set in at the long shoulder. Three pin tucks at the bend of the arm give it a convenient amount of freedom. A small crêpe de Chine bow marks the V-opening in front, and the waist is fastened by tiny buttons. The shaped seam on the front of the waist reappears on the skirt and the buttons give the effect of fastening the drapery to the left; in reality it is firmly held by the stitching. The plain back is relieved at the waist-line by a few gathers. This model may be had in white or black crêpe de Chine at $25.

THE UNDRAPED SKIRT AND A TAILLEUR

Notwithstanding the fact that most of the frocks of to-day are more or less draped, there still remains the straight model for the woman who prefers it. A delightfully simple and chic little dress of this type is shown at the left of this page in soft, white cotton crêpe. A broad tuck over each shoulder adds the necessary fulness to the waist, while a narrow vest effect is obtained by the two rows of lace insertion which are fastened down the middle by a number of ivory ball-buttons. A sailor collar trimmed with insertion is held together at the throat by a small, black velvet bow. The rose-colored crêpe tunic irregularly shaped and outlined with chenille of the same color adds a distinctive feature, and rose crêpe is also used on the turnback cuffs of the three-quarter sleeves. The belt with its flat bow at the front is hemstitched. The gown is conveniently opened at the front. Fourteen ivory buttons, extending from the hip to the top of the hem, ornament each side of the skirt. This model comes in all-white or with a contrasting color of blue, lavender, or black for the exceedingly moderate price of $18.50.

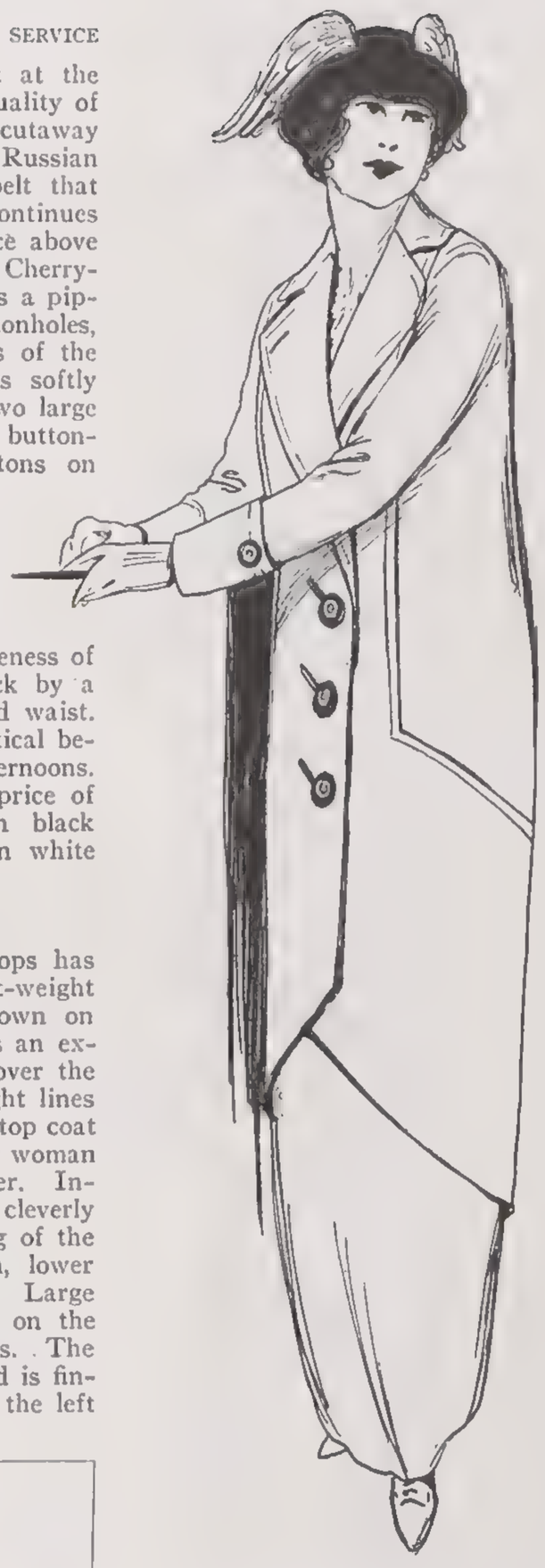
The first suit illustrated on this page is of tan faille silk of a superior quality, and each detail of the costume is given the minutest attention. While the lines are essentially girlish, the suit is quite appropriate for the grown-up if the figure is sufficiently youthful. To the shaped revers is attached a round, tan cloth collar braided in the same color. A charming frill of shadow lace edges the collar and also the three-quarter sleeves which are draped a little below the elbow, where the fulness is caught under a seam by three white pearl buttons like those on the collar. The gathers of the Russian blouse coat are held in place by folds of the silk running around the hips and extending a trifle below, with an invisible fastening to the left of the center-front. To the straight skirt is added a shaped over-piece starting at the center-front, and its soft drapery is there held in place by three buttons. It continues to the left of the back where it drops almost to the hem and there ends, leaving the right side without fulness of any sort. The lifted waist has a few rows of shirring in the back. This remarkably attractive suit may be copied in Copenhagen blue, taupe, or black for $45. The original price was $57.50.

SMART TAILLEUR FOR DOUBLE SERVICE

The smart, well-tailored suit at the right of page 57 is of a good quality of dark blue serge. The slightly cutaway coat is given something of a Russian blouse effect by the narrow belt that starts on either side and continues across the back, holding in place above the waist-line a few gathers. Cherry-colored ratine is happily used as a piping on the square collar, buttonholes, and sleeves. Attractive features of the coat are the black satin revers softly gathered to the collar and the two large buttons with their conspicuous buttonholes. Three tiny, black buttons on each side of the back of the belt correspond to those on the points in front, and on the collar and sleeves. The larger buttons appear also on the skirt, apparently holding the drapery in place at the knee. The severeness of the skirt is relieved at the back by a few gathers at the slightly lifted waist. A suit of this sort is most practical because it may be worn in the afternoons. It may be had at the reduced price of $18.50. This model comes in black serge at the same price, and in white serge at $25.

TOP COAT OF SERGE

One of the Fifth Avenue shops has already reduced a few of its light-weight coats. The blue serge coat shown on this page is well cut and makes an excellent extra wrap to be worn over the one-piece frock. Desirable straight lines are the attractive feature of this top coat which may be worn by the older woman as well as by her younger sister. Invisible but practical pockets are cleverly made on each side; the stitching of the seams which simulates a set-on, lower section conceals their presence. Large bone or pearl buttons are used on the front and on the well-cut sleeves. The collar fits snugly in the back and is finished with good-looking revers; the left revers has a buttonhole for the small boutonnière. At the present time this model can be had in blue, white, or tan serge, for $21; and for $25 it may be had in an excellent quality of covert cloth.



Under the seams of the apparently set-on piece of this light-weight coat are hidden practical pockets

SEPARATE COATS

The separate coat is now almost invaluable, and unless one is fortunate enough to possess a number of wraps, a model must be selected which will answer the many purposes for which the overcoat is necessary. To the right of this page is shown a lovely model in a dark blue, corded silk resembling faille. The upper part of the wrap is cut in one piece giving the kimono shoulder; and the fulness of the three-quarter sleeve is gathered and held in place by a shaped cuff. A frill of soft, white net makes a dainty finish to the sleeves, and edges the elaborately hand-embroidered, batiste collar. Blue silk-covered cord outlines the whole model. Five gilt ball-buttons head each cuff and five more are used on either side of the chamois-cloth vest. The skirt of the coat is cut in two pieces. A severely plain panel, straight from the lifted waist to a little above the knee, is rounded at the bottom, and extends clear across the back from one side front to the other. Attached to this in front is a shaped band that increases in width as it gains in length. This also extends from the side front across the back and up again on the other side. In the middle back it extends up over the short, rounded piece in an inverted plait. Five small ornaments and loops appear on each side of the coat. This coat is a copy of an imported model, and may be had for $80.

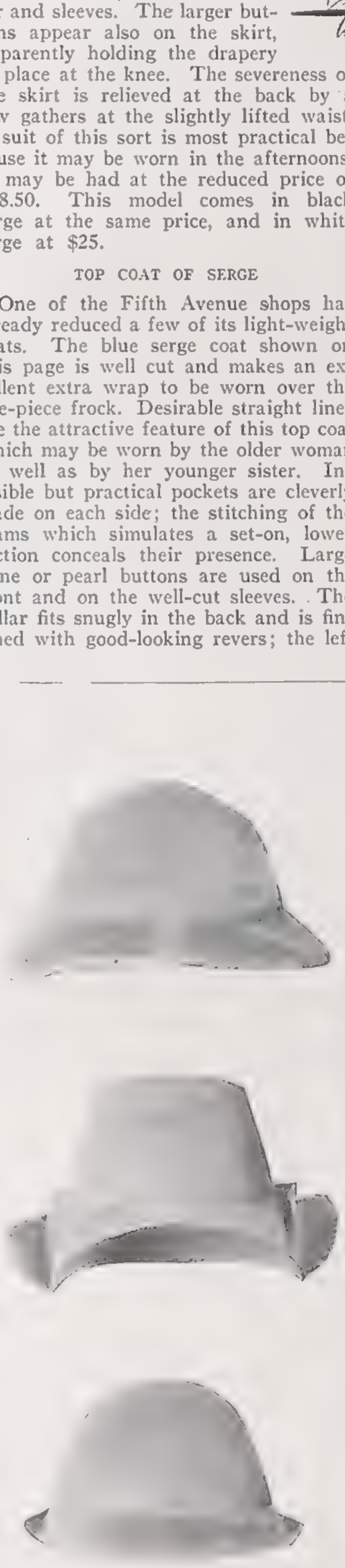


A separate coat which would make a rich costume of any harmonizing skirt or gown

The hat illustrated with the coat, while not absolutely new, is becoming to most faces and will doubtless hold its popularity during the season. The tam o'shanter crown is of a mustard-colored hemp, and a band of the hemp finishes the black velvet, turnback brim. Two small buckles of Bulgarian flowers, one at the base of the crown on the right and one a trifle to the left under the brim, are the only trimmings with the exception of the flexible, uncurled ostrich which is shaded from a mustard color at the base to gray at the tips. Other combinations of colors may also be had at the same price—$14.

CHILDREN'S HATS

To the left on this page are some small round frames of white buckram to be used in making hats for children from three to eight years of age. The first hat is quite different in shape from the others; a poke bonnet effect is given by the broad brim which sets low down over the face. The buckram is soft and the form can be adjusted becomingly to the face. The second frame has the bonnet effect also, but it differs from the others inasmuch as a brim starts from the sides, flares somewhat over the ears, and continues across the back. The third hat also sets well down over the head, yet is lifted a tiny bit at the sides to show the child's hair. The price of these shapes is 65 cents each.



Soft buckram shapes that are a first aid to making children's hats at home

(*Continued on page* 124)

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Those readers who are interested are asked to enclose a stamped and addressed envelope for reply and to state the page and the date of the issue in which the article appeared.

THE LONG-FROM-FRONT-TO-BACK OUTLINE THAT CAME TO US ON THE CREST OF LAST AUTUMN'S MILLINERY MODE IS WITH US STILL, BUT NOW IT BOUNDS, NOT A LARGE, BRIMMED HAT, BUT A SMALL, SNUG SHAPE

HATS AND GOWN FROM MAURICE



So long as women continue to dress their hair low over their ears and tight, the low-setting hat will remain an inevitability. Lewis has produced a decidedly conservative model of fine, white chip with flat, white wings so placed on the up-turned brim as to accentuate the favored long side line

A notable exception to the prevailing long side line is this Evelyne Varon shape which has that dash that makes it a hat, not of one season, but of any season. It is of fine, blue straw, brim-bound with olive-green crêpe; and across the top, as if poised in flight, stretch two slenderly pointed, blue wings



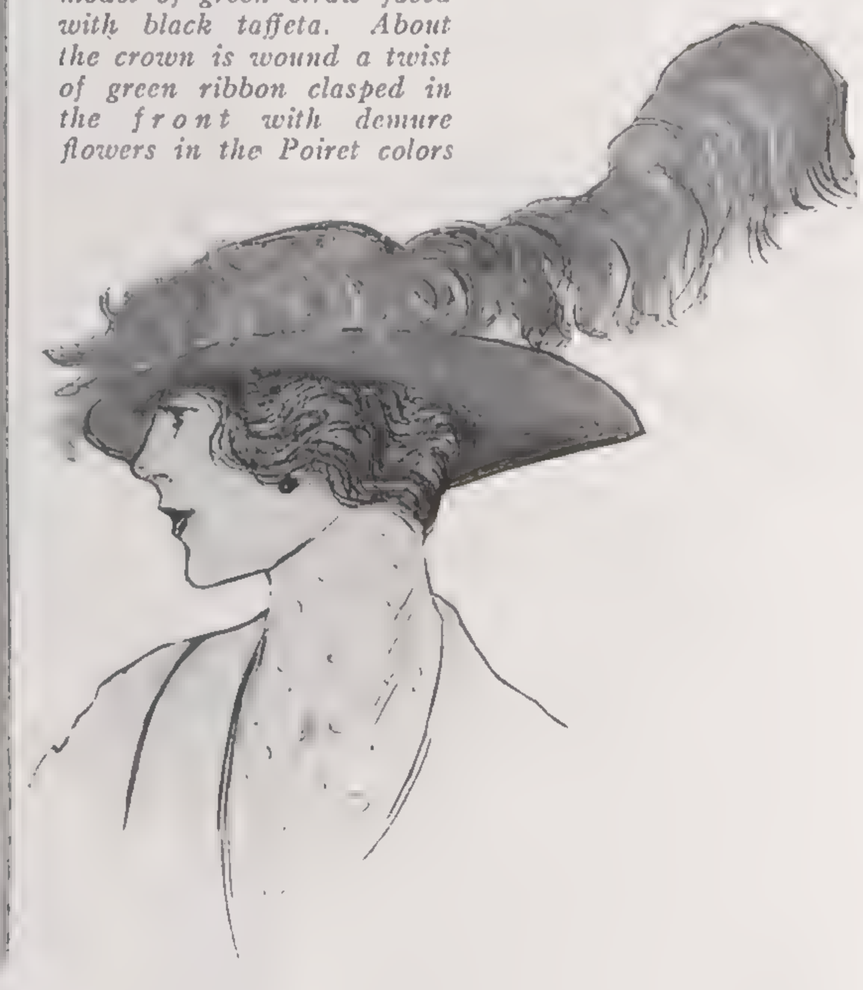
Maurice builds a frock of dark blue cloth lightened by a white vest and revers and silver bullet-buttons on the revers and on the side sash. The skirt is draped up to a long, pointed inset so that a generous fulness falls softly over the hips, leaving the back comparatively plain



A brim these new hats have, but it is turned back close to the crown that the hat may be not an inch the broader for it. With the blue frock is worn a Suzanne Talbot shape of reddish purple straw; a pair of wings of the same tone catch the tricorn brim to the crown



Poiret has caught the spirit of youth in this childlike model of green straw faced with black taffeta. About the crown is wound a twist of green ribbon clasped in the front with demure flowers in the Poiret colors



Ostrich feathers frequently strike out stiffly from the hat; they are uncurled and are wired to a graceful if unbending curvature. Here the soft blue and purple plumage which fills the brim is continued in a long, rising feather that shades, as does the hat, from blue to purple. Lewis model



A delightful millinery idiosyncrasy is that of Caroline Reboux's to attach, beneath a flatly rolled brim of taupe, picot straw, a large puff of taupe velvet that falls to the base of the neck





A lingerie lampshade? No, a French sunshade of lace-trimmed, white chiffon, edged with crochet balls and black velvet, used also as a bow on the white-enameled stick

Also on the lampshade order is this French parasol of gray chiffon, ruched and shirred on its flat top, and thrice banded on its slightly convex sides with thin black chiffon

HATS SHOWN BY BURBY



Numidie, the uncurled, rather spindly plumage of a Nile bird and one of the prominent trimmings of the new season, here waves its reddish-black flues over a turban of reddish-blue straw, draped with black satin. A Georgette model



In this Alphonsine picture hat of gray, Belgian, split straw, the broad brim rolls over on two willow plumes, one of which shades from gray to pink, the other from gray to blue; both are held to the crown by two large, pink-tinted silver roses



One of Georgette's sailor hats, which she never fails to show in one or more shapes, is here made of white straw girdled with white satin about the crown, above which sprays a white cock feather



A Caroline Reboux study in yellow and black. A natural-colored leghorn straw is crowned and faced on the upper side of the rolling brim with black satin; the upstanding paradise is in its natural, golden tones

VERILY THE ROLL OF THE BRIM, NARROWED OR DEEPENED AT THE MODISTE'S WHIM, PLAYS THIS YEAR AN IMPORTANT RÔLE IN MILLINERY—THE LAMPSHADE SUNSHADE

A puffed crown of black satin, a smartly pressed brim of a lovely red straw and a Numidie aigrette rising from a knot of black satin makes a good looking little hat of the tailored variety





Somewhat in the sailor shape is this afternoon hat of black straw with its under-brim of pink. The thick, pink plume is placed so that it most becomingly fills in the curve of the neck



Merely a tiny, low-crowned shape of black straw, glorified into a "creation" by the masterly placing of the tumbling mass of brown ostrich plumes which form the only decoration



An Esther Meyer turban in a perfectly round shape of soft brown, chip straw, wound with the bright green tail feathers of a tropical bird which the milliners call couroucou



This stunning combination of black and green is developed in a hat of black crin with a long, oval brim which supports a Numidie feather in brilliant green. A purple flower with tints of green is caught at the side

WHEN LONG, SWEEPING PLUMES ARE USED ON THE SMALL SHAPES OF THIS SEASON THEY MUST OF NECESSITY FALL OFF INTO SPACE, A TRICK THEY HAVE ACCOMPLISHED IN A MANNER MOST ENGAGING

FOUR MODELS FROM JOSEPH



The white mourning hat is a boon to the young woman. This sailor model trimmed with crape wings carries a veil unusually well. The white mesh falls, as it properly should, straight over the shoulders



A first mourning hat with one black, bat-like wing of crape set close against the puffed crown



Deprived of becoming colors, the young girl may yet retain youthfulness in the shape of her hat. A black and white crape model which, if unaccompanied by the long veil, may be worn by others than widows

TO the woman plunged suddenly into mourning, the question of millinery is at once complex and disconcerting. The dreaded word "convention" is inscribed in large and terrifying letters over the whole subject, and she realizes that the least deviation from prescribed rules will lead to disaster. Deprived of her favorite colors, and hedged in on every side by the bleak wall of somber tradition she is prone to lose courage, and unless she places herself in the hands of a conscientious and painstaking milliner she will be sure to make fatal mistakes in her selections.

Even the smartest milliner, try as she may to introduce a touch of individuality into the headgear of each customer, finds but limited scope for her creative ability in the mourning hat, for it must of necessity preserve a most severe and unquestionable simplicity. It is, however, in the distinction achieved by simplicity that the art of the true milliner displays itself. She wisely avoids all attempts at bizarre effects or tortured bows, and confines herself to a dignified and discreet treatment of her materials.

THE TRIUMPH OF THE WIDOW'S BONNET

The widow's bonnet has probably emerged from tradition more triumphantly than any other form of mourning hat, and except in the case of elderly women, we seldom see nowadays the pointed, Marie Antoinette shape, or the flat, round bonnet so universally worn twenty-five years ago. To-day, the young widow of taste may choose a hat suitable to her years from among a number of becoming styles upon which convention has set its seal.

A smart hat designed to fill the requirements of early widowhood is the wide belt-shaped toque of folded crape. It droops slightly over the face although standing well away from it, and the inside of the brim is entirely lined with white. From this hat hangs a long crape veil cleverly arranged to form a plaited end, and over the face is worn a short veil of heavy, mesh net hemmed with a two-inch border of crape. This hat is particularly suited to afternoon wear, for the graceful sweep of the veil adds dignity to a long gown of soft, clinging material.

For wear with the tailored suit nothing is more appropriate than the small toque of dull straw, which, being entirely guiltless of trimming, owes its undoubted chic to the effective arrangement of folds and wing-shaped ends of the straw. With this hat a cross-barred, net face veil, heavily bordered with crape, may hang loosely about the face or be snugly pinned at the back of the neck.

The motor hat for first mourning is usually made of closely folded crape, and modeled on the round turban form which is especially practical and popular. A square, semi-long veil of crape-bordered Brussels net is worn with it.

SECOND MOURNING MILLINERY

Dull silk and tulle play an important part in second mourning millinery. They are used either as a basis or a trimming, and taffeta ribbon is also popular. Velvet, satin, and all forms of ostrich feather are strictly tabooed, however, and under no circumstances should a white veil be worn with a black, crape-trimmed hat.

Of late years there has been a movement in favor of substituting white crape for black, and many women have adopted the entire white crape gown, hat, and veil, for widow's mourning, especially in summer. This fashion is most acceptable to the woman who finds the change from colors to white far easier than to somber black.



The tiny, white crape facing marks this as indubitably a widow's hat. Into the narrow, tilted brim is puffed a soft, crape crown, and from the side rises a tall quill of net, unique in design

THE WIDOW'S BONNET HAS EMERGED TRIUMPHANTLY FROM ITS TRADITIONS, AND CONVENTION NOW PERMITS THE YOUNG WIDOW TO CHOOSE A HAT SUITABLE TO HER YEARS

MODELS FROM HENESEY

SMART FASHIONS *for* LIMITED INCOMES

The Thrifty Metamorphosis of the Lace Frock into a Tea Gown When It Has Become Too Jaded for Evening Wear—Simple Street Dresses for Balmy Weather



The distinctive simplicity attained by this brown crêpe street dress is largely due to the violet satin bow broadly tied at the waist-line



A comfortably low-cut bodice for street wear which may be built up with a bit of tulle if it seems too low for American taste



This model, delightfully frank in its scorn of decoration, makes a slight concession in the bit of lace at throat and wrists

WE welcome the first warm days that invite us to don a gown for the street instead of a coat and skirt. The first sketch at the left of the page shows a charmingly simple design for a one-piece frock developed in brown silk crêpe with a very sheer, white mousseline collar fastened at the throat with tiny, amethyst buttons. The upper part of the vest is of cream net joined to the lower part, which is of crêpe, by a cording; and the broad, loose bow at the waist is of dark violet satin ribbon. The sleeves closely follow the outline of the arm down over the curve of the wrist where just a line of net marks the curved cuff. The skirt has a clever tunic drapery that falls from the left hip almost to the hem at the right, where it turns upward again. The hat is of brown Milan, faced with violet and carrying a violet feather fantasy.

THE V-NECK FOR STREET DRESS

The gown in the middle of the page is of cinder-gray cotton voile, made over a drop skirt of China silk—an ideal frock for warm-weather shopping and traveling. Close against the throat is a soft fold of cream silk net joined by a mousseline collar edged with a small, gathered frill; and across the broad collar at the back and just peeping above either shoulder is a bit of eyelet embroidery. Much of the grace of the model lies in its side drapery, which hangs sash-fashion, and is caught up where it joins the bodice by a square buckle of gentian blue, corded silk and cream-colored crochet buttons. To some it may seem that the neck is somewhat too open for our conventional street wear and these may elect to draw it closer, but its comfort is undeniably grateful, and it is the cut prescribed by Paris makers.

BEAUTY UNADORNED

The original of the gown at the right was in green—a lovely *crême de menthe* shade of *faille de laine*. This is, however, too expensive a material for the limited income, and the model may be developed charmingly in charmeuse or crêpe, as this particular color is procurable in either of those materials. The bodice is delightfully frank in its scorn of elaboration, but it makes a single concession to ornament in the lovely bit of cream lace at the throat and sleeves which give it quite a distinction. The tiniest line of black velvet is laid under the edges of the lace. The skirt lifts up in front in the most approved way, with its slight fulness held under a belt of soft suède that matches the gown in color. The hat is dead black—an absolutely uncompromising inkiness—and very smart in outline.

FOR THE EARLY DAYS OF SUMMER

The suit on page 64, made to order in a good material at a smart small shop, will cost $68. There is a solid color braid on the sleeve headed by a fancy galloon which will serve to give the fashionable vivid touch of orange, purple, or green. The broad front opening is especially good in a coat designed for the early warm days, as it is cool and allows of a generous display of dainty lingerie neckwear. On the skirt, a long back panel meets the folds from the front and all the fulness comes well below the knee. The skirt is black, and the coat is of a black-and-white-striped novelty material.

LOWERING THE COST OF NEGLIGEES

The woman who has little to spend is prone to look longingly at the enticing negligees displayed in the shops, but she must pass them by resolutely because their prices, as a rule, are quite beyond what she should spend for such an article. It is the making of these garments that costs, however, rather than the materials, and if she is willing to do that making herself, the duplicates of the lovely models may be had for a tenth their cost. Two yards and a half of wide material with some ribbon and a bit of artificial flower trimming will cost hardly more than $5, and with a good pattern these may be harmoniously put together by almost any one. The matinée at the extreme left of page 64 exacts little as to fit; its chief charm lies in its daintiness and coloring. It is made of Callot chiffon in pale blue. The waist-line is marked by a string of tiny silver and pink roses and brought together at the front with a flat bow of cerise. Folds of the chiffon cross inside the front opening, and the sleeves and skirt are finished with hemstitching, which means daintiness but considerable work. If it is impracticable to spend the time required by the hemstitching, a two-inch hem of the material may be turned back on the right side and finished with a fine, blue silk cord to match.

AN OLD GOWN AS A FOUNDATION

The graceful negligee on the upper right of page 64 may be worn with a petticoat as a breakfast jacket, or over an old frock as a tea gown. It is just the model with which to rehabilitate an old evening gown and bring it into usefulness. In the original, the skirt and sleeves are of shadow lace, and the coat is of American-beauty bengaline silk, corded at the sleeves and neck. The flower is a rose of old-blue with leaves of silver, and although such unusual coloring is hard to find outside of an importation, there are many other flowers which will give the necessary color



As the cost of the negligee, that extravagant item, lies chiefly in the making, the obvious economy is to make it at home

This coat, with its broad opening designed for early warm days, permits of a generous display of the new lingerie neckwear

The real truth of this deceptively extravagant tea-gown is a new bit of bengaline silk which recreates a jaded, lace party dress

contrast. The fulness from the back of the coat, which must be well weighted, is pulled into plaits at the front, and hooked together quite far down below the line of the hips. Delphinium blue in soft satin would also be a good color for such a jacket, with a cluster of yellow roses at the front, or the materials may be reversed and the coat made of lace or chiffon and the gown of satin.

THE ECONOMY OF THE LACE GOWN

Nothing is more useful than a gown which is largely or entirely composed of lace. It is admissible as a lingerie frock all through the hot weather, and is not so perishable or so difficult to keep in order as muslin or linen. It is also far less expensive than beautiful embroideries. Last, but not least, it has its uses in winter as well as summer. Hail! then, to lace, and its possibilities. It is well to be on the lookout for flouncing in some fancy net lace which, at a moderate cost, will make two flounces and a bodice. The gown may be made like the sketch in the lower right-hand corner, a model worn by a smart actress in one of the new plays. Its construction is of the simplest, which not only means distinction, but, that foremost consideration, suitability to the limited income.

The foundation of this gown is a light weight, white satin. Its smart air is given by the arrangement of the lower flounce, which instead of being put on in the usual straight fashion, is caught in place only at the middle-front and middle-back, an arrangement which allows it to fall in a soft drapery at the sides. Another particularly deft touch is the arrangement of the pale blue sash of uncut velvet. The bow at the front is fairly wide and careless in appearance; the ribbon is folded around the waist, and at the middle-back, the full width of it, about five inches, starts under the lace, beneath the belt, and continues down to the bottom of the upper flounce. When it reaches the lower tier of lace it falls over it all the way to the floor. This treatment is new and may be easily carried out in various kinds of frocks.

GENIUS IN THE CHOICE OF COLORS

The success of the French designer is largely due to his supreme genius as a manipulator of colors. By this fact the woman of limited income should be encouraged, for although she cannot afford original importations or expensive copies in costly material, there is nothing to prevent a smart choice of colors. The simplest frock developed in new and original color combinations will have a decided distinction of its own. For instance, a certain evening gown of Amerian beauty silk has a high girdle of antique blue, the only touch of color on the dress; another low-necked gown of sapphire blue and silver brocade, with sleeve draperies of silver lace, has a band of flesh-pink satin around the top line of the bodice. A very excellent use of contrast is a ball gown in azalea-pink moire with shadow lace for the top, and a splashing bow of brown tulle held at the bust by a rhinestone ornament. Pink or rose-color satin veiled in dark blue makes a most effective frock, and black lace over white satin with a broad ribbon belt of bright blue is also good.

Most original is a Callot dancing frock in autumnal colorings. The foundation is of white satin, and the round-length skirt is made with a deep flounce of white lace reaching below the knees. Attached to the lower edge of the flounce is a five-inch band of gold lace and over all is a draped overskirt of brown silk net, which in the bodice forms hanging sleeve-pieces. The girdle is a broad one of brown and orange changeable taffeta with a cluster of velvet roses in the same colors at the left of the front.

TRIMMINGS THAT TELL

Yellow is a favorite color for linens, and one French model in this color has a sash of deep purple ribbon. All the brilliant colorings in peasant embroideries are smart trimming for spring and summer costumes, either of wool or linen.

With solid-color tailored suits nothing is more effective than trimmings of Scotch-plaid silk, introduced sometimes in cuffs and revers or in a picturesque girdle or sash. These brilliant trimmings may be used for one season, and the next year replaced by something less conspicuous. There is also a shade of red known as pigeon-blood that smartens plain blue, and if orange seems too vivid for street wear, there are tobacco and mustard shades which tone in well with a blue serge suit or a one-piece dress.

WISDOM IN SKIRTS

Separate linen skirts are a necessity in the summer wardrobe, but unless carefully selected, they are likely to prove a care and an expense. Though tan gives better service than white or colors, it requires a great deal of laundering. A substitute which will be found most practical is a black and white checked linen or cotton cheviot. The material washes perfectly, the appearance is extremely smart, and for rainy or dark days at the seashore or mountains it looks far less chilly than white. A coat to match is a good investment.



More than merely pretty is this lace dress with its draped lower flounce and clever girdle



THE critical spot of color here is the bit of yellowish geranium satin used for the vest with its line of crystal buttons. All but this is black and white—a draped black charmeuse skirt, a jacket of white silk crêpe brocaded in black, black elbow bands, and neck and sleeve frills of white tulle. Most unique and chic is the cut of the jacket. From the right-side front, the peplum is cut sharply away right and left, and the left-side diagonal cut continues till it meets the right in a point directly over the right hip. Quite obviously the designer of this and the other two costumes pictured here has succumbed to the new tight-fitting bodice movement.

IN black and white, but not the unrelieved magpie scheme of the winter, is this evening gown with its foundation of black liberty satin and its tunic of Malines lace. About the waist, giving it a most snug appearance, is bound a brilliant girdle of heavy red silk brocaded in blue, black, and gold. This is draped considerably below the waist-line in the back, and in front is raised to the bust and finished with an ornament of black and white tulle threaded with brilliants, which lets fall a pointed stole of black and white tulle with a design in brilliants. Bretelles of black tulle crossed by three rows of brilliants run over the shoulders and meet the girdle.

THE designer's originality here resides, not in the creation of any new feature, but in the clever combination of several of the latest modes. The dress is a simulated suit developed in a greenish beige; the waist is of the new bolero type, tight-fitting over the bust, and at the bottom, slightly draped. The back is fulled a bit into a black girdle which disappears beneath the underarm seams to emerge and criss-cross the vest. This is of Alençon lace matching the silk, and is shaped to a deeply V-d stomacher outlined with oblong, pendant buttons of the silk. A double neck frill of Alençon is fastened at front with an emerald-green cravat.

A MODEL THAT MAY BE CALLED A SUIT OR A GOWN—THAT IS THE NEW ORDER DRAFTED UPON THE COUTURIERS, AND HERE MOST PICTURESQUELY FILLED BY TWO COSTUMES FROM BOB MARIE—HER EVENING GOWN IN BLACK AND WHITE

FROM ONE EXTREMIST *to the* OTHER

For the First Time in Our Young Art Lives We Have an Opportunity to View, Under One Roof, the Works of All Our Modernists—Here Extremists Meet, and Conservative Rubs Elbows with Cubist

By GUY PÈNE DU BOIS



Augustus John, most prominent English Modernist, was represented by one of the largest collections, and of these "The Way Down to the Sea" was one of the most interesting



Aristide Maillol dares to differ from his brother Modernists and assert that art does not always begin where representation ceases

George Luks, one of the memorable "Eight" whose exhibition some years ago stirred conservative art to its foundations, showed his remarkable "Philosopher"

Cezanne's "Woman with the Rosary" is, even conservatives admit, a great picture for all time





PEOPLE have laughed and turned serious in a breath at the exhibition of modern art held at the Sixty-ninth Regiment Armory. The verdicts passed, innumerable as they were, have been decidedly radical. The exhibition has been called good and bad; it has been relegated to the realm of the worthless, and placed on the pinnacle of the most high. The more sage critics have all pointed to the importance of its significance. Indeed, it is from this point of view that the exhibition was of particular importance.

THE STORM CENTER IN EUROPE

For a number of years, Paris, which admittedly is the hub of the wheel of art, has been the storm center of a galaxy of revolutionary movements in art. Rumors only of these revolutions have reached us. Except in the instances when Mr. Alfred Stieglitz, at the Little Gallery of the Photo-Secession, has shown a few unsatisfactory examples of the work of the rebels, our curiosity has been kept on edge by the satirical articles sent here by correspondents with a thorough understanding of the methods of sensationalism.

And during these years our official exhibitions, as though these disturbances were merely summer showers that would pass off leaving art serene as ever, have continued along the beaten track without a hint of that youthful impulse, lacking which, art, like humanity, must die. Particularly is this true of New York City where the lack of space in which to exhibit has been used as a defence ever since the Impressionists (now fully accepted as the recent Rouart sale proved) were made sport of by the conservatives.

Quite naturally, therefore, this exhibition has met with a great deal of opposition and derision, the root of which is so obvious that it need not be mentioned here. The Association of American Painters and Sculptors, formed but a scant year ago and consisting of but twenty-five members, have found the necessary space for their exhibition; and it is filled with a flood of light as good, if not better, than that of any of the smaller galleries hereabouts. They have shown here not the work of native artists alone; far from that, they have starred the work of the foreign Independents and are willing to suffer by the comparison.

THE NEW ART OF THE FOREIGNERS

The new art of the foreigners is so new that it must inevitably be shocking to untrained eyes, especially that of the most extreme Post-Impressionists, Neo-Impressionists, Futurists, and Cubists. They have left the beaten paths of art in technique and in point of view, in attack and in vision. Heretofore, art has been, even in the case of the symbolists, representative. The moderns say



"The Smiling Boy" by Robert Henri, probably the best known of the American Independents



Gustave Cimiotti's penchant for the decorative is well displayed in this landscape



"Portrait of Maurice Denis" by Rédon, whose work, it is said, has been unfairly suppressed

that it must not be representative; they say, with Oscar Wilde, that art begins where representation ceases. They are, in a sense, trying to do with paint and with plaster, what musicians do with notes. Above everything, perhaps, they seek rhythm.

The exhibition in chronological sequence, as arranged by Mr. Arthur B. Davis, the President of the Association of American Painters and Sculptors, showed the roots of the present movement to be the Classicist, Ingres, the Romanticist, Delacroix, and the Realist, Courbet. This trio represented the return to life (the keynote of every renaissance) at a time when art, in the hands of the academicians, was dying beneath a mass of formulas and of affectation. Ingres's coldness was the fervid coldness, the love of purity, of the true classicist. He regulated his emotions, by which I do not mean that he kept them in check to the extent of making his interpretation an orderly presentation or a harmonious and complete statement.

THE FOUNTAIN HEAD OF CLASSICISM

Now there is a great difference between the individual regulation of Ingres and the general regulation of the men, for an example, of the *École des Beaux Arts*. The regulation of Ingres was personal and it changed to fit his subject, whereas that of the *École des Beaux Arts* is general and made to fit everything.



After the Cubists, but for quite other reasons, Robert L. Chandler's beautiful decorative panels attracted most attention

Delacroix, who spiritually was one with Ingres, was the antithesis of the great classicist in personality. The appeal of nature to Delacroix was made through his senses, while Ingres answered, in the classic manner, to the dictates of his mind. Courbet was between them, a realist; and more than either of them, perhaps, a slave to facts.

Following Ingres, according to the chronology of Mr. Dayies (and that is the chronology of the show), were Puvis de Chavannes, Degas, who was also influenced by Courbet and Serret. After Courbet came Manet, Monet, Sisley, Pissaro, Signac, Cassatt, Toulouse-Lautrec, and Morizot; and in the wake of Delacroix came Daumier, Rédon, and Renoir.

THE FATHER OF THE MODERNISTS

Cezanne, who was influenced by the realism of the Impressionists, by their scientific truth, and by the order of the classicists, gave a new impetus to the art of his day. Indeed, Cezanne may be said to be the god of all those of the new army which literary people have divided into many very confusing lists. Cezanne led a more positive return to nature than any of his predecessors. He spent a number of years in Paris in

(*Continued on page* 122)



A "Drawing" by Jerome Myers, whose sobriquet of "the painter of the East Side" was amply substantiated by many sympathetic sketches and paintings



Vincent Van Gogh's "Laborers" is characteristic of this artist's interest in the vital aspects of nature, the way in which it lives and breathes



A model as typically Bulgarian as French chic will permit. A berried vine curls its red, blue, and tan foliage over a light tan ground, which is slashed, surpliced, and sleeved with mustard-colored crêpe. The pointed bodice, a mode that is being fostered by several of the French designers, meets a front shirring that effects the skirt draping



From a tranquil background of dark blue, wool faille, unobtrusively draped and kerchiefed in white net, blazon forth sleeves of éponge, fantastically figured and brilliantly colored



A more modest handling of such bright colors as pink, purple, and tan, allows the use of the figured chiffon for the entire waist instead of for the sleeves alone. A further subduement is accomplished by lace cuffs, a net yoke, and a lace and net butterfly bow tucked diagonally in the surplice crossing. The slightly gathered skirt, slashed at the end of a row each of buttons and buttonholes that never meet, is of rayé silk with indefinite stripes in shades of purple, green and black

COURAGEOUS BUT NOT FOOLHARDY ARE THE WARY DESIGNERS IN THEIR USE OF THESE NEWEST OF NEW MATERIALS THAT RUN THE GAMUT OF DARING DISSONANCES OF COLOR

Models Shown by Gimbel Bros.



A wrap of unobtrusive taupe broadcloth that reveals, in the curious drape of the coat and the loose hang of the sleeves, brilliant flashes of tapestry-blue satin. The tasseled, tulle scarf is a fancy of Miss Cowl's; the scarf worn with this wrap foams about her head and shoulders in a becoming froth of mauve and blue

The evening coat of bronze velvet, sashed low with bronze satin, and heavily tasseled in gold, which Miss Cowl wears in the two most sensational acts of that melodramatic play, "Within the Law." The scarf, developed here in gold and silver tulle caught with gold tassels, becomes a lovely complement of the wrap

Over a frock of gray charmeuse, billow waves of gray plush confined into coat semblance by skunk collar and cuffs and gold braid ornaments. The mouse tones of the costume are repeated in moleskin muff and brocaded velvet reticule, but the hat is of lemon-colored velvet, with a Roman scarf and an orange pompon

HOW JANE COWL, THE HEROIC VICTIM OF THE CIRCUMSTANCES DRAMATIZED IN THAT MOST THRILLING OF SUCCESSES, "WITHIN THE LAW," WRAPS HERSELF ON AND OFF THE STAGE



Photograph by Davis and Sanford Co.

Miss Pauline Frederick is playing Zuleika, wife of Potiphar, in "Joseph and His Brethren"

SEEN *on the* STAGE

A Good Comedy Gone Wrong, a Satisfactory "Honeymoon," a Comedienne Who Will Not Make You Laugh All She Can, Another "Crooked" Play, and the "Movies"

By CLAYTON HAMILTON

NO other maxim of the theatre is more frequently dinned into the ears of the young playwright than Dion Boucicault's famous paradox, "Plays are not written, but rewritten." Considered without undue exaggeration, this maxim must be accepted as incorporating very sound advice. A play is not finished when the author writes the last word of his script; it can be regarded as finished only when the curtain rises on its metropolitan first-night. The original draft is like a made-to-order suit of clothes which must be altered to fit the individual who buys the suit and wears it. During the long period of rehearsal, the author must take cognizance of his actors, and he must accept the collaboration of his stage director in the task of giving visual expression to his original ideas. He must be prepared, almost daily, to admit a readjustment of means for the purpose of attaining his desired ends; for only a very experienced playwright can foresee, during his original period of writing, all of the eventualities that may suggest themselves during the collaborative period of rehearsing. Experienced practitioners of the theatre are therefore not unreasonable in regarding a young author's unwillingness to rewrite his play as an indication that he is constitutionally unfitted for the exercise of the theatric art.

But Boucicault's maxim may easily be carried too far; many a good play has been spoiled because the author has acceded too readily to the advice of his actors, or even of his stage-director. It is generally admitted that the average actor, in considering a play, thinks only of his own part. All that he desires is a series of effective moments in which he may assume dominion of the stage and focus the interest of the audience upon himself. The average stage-director is likely, also, to labor for effective moments and to exaggerate the single scene at the expense of the entire fabric. To these representative artists, the parts seem nearly always greater than the whole; but, by an author who has something real to say, the whole should always be considered greater than the sum of all its parts. Hence, in the experimental period of rehearsal, the task of revising a play is likely to be complicated by an opposition of ideals; and the play will suffer if the author surrenders his allegiance to consistency to satisfy the demands of those whose minds are fixed on isolated moments.

The task of the playwright is even more seriously complicated in another way. In most cases, at least a year elapses between the time when he has finished his script and the time when his piece is put into rehearsal. He has written his play in a single tide of mental interest, and he is required to rewrite it at a time when he has lost the power to recollect completely his original inspiration. Hence, whatever new scenes he may write, in response to an immediate and practical demand, are likely to be out of character, or out of tune with the mood of his initial composition. It is difficult for any man to remember today precisely how he felt a year ago; and to rewrite a play that has lain for many months in manuscript results often in a thing of shreds and patches.

Boucicault's maxim should therefore be accepted with the proverbial grain of salt. It is undeniably true that most plays can be improved by revision in rehearsal; but it is also true, in nearly every case, that a period is reached at which the best thing that can possibly be done for a play is to leave it alone. A play that has been unwisely tampered with beyond this period can always be recognized in the theatre by its obtrusion of an inconsistency of character that seems out of keeping with the imaginative ability displayed at isolated moments of the action. Whenever the leading figures in the story change their characters from scene to scene, the critic may be sure that the author has rewritten certain moments in accordance with the advice of someone else.

"THE BRIDAL PATH"

IT is evident, for instance, that "The Bridal Path" has been injudiciously revised. The author, Mr. Thompson Buchanan, has demonstrated in the past that he possesses a delicate talent for the writing of high comedy. Since the death of Clyde Fitch, no other of our playwrights has disclosed a finer gift for that dainty blending of sentiment and satire which is required for the comedy of manners. This gift is very rare, and Mr. Buchanan would do well to exercise it, instead of attempting to set himself in competition with authors better suited than himself to write a play of violent emotions.

"The Bridal Path" starts out with an enjoyable first act that is written in the vein of high comedy, but in the second act the author has been persuaded to try for a "big scene" which is utterly out of key with the note established at the outset. In the third act he tries to scramble back to the mood of comedy, and quite naturally overdoes the effort, so that he reduces the drama to mere farce. Hence, in following the play, we receive three impressions instead of one; and what might have been a good comedy is reduced to an incongruous compound of comedy, drama, and farce.

The story starts with a clever comedy idea. A spirited young girl, who has long been in love with a fine fellow who regards her as a "pal," conceives the scheme of goading him into a proposal of marriage by sending anonymously to a scandal-mongering society journal a compromising story that links his name with hers. This scheme succeeds, and during the period of his engagement the young man grows to realize how deeply he really loves the heroine.

In the first scene of the second act we attend their wedding. This scene, of course, does nothing to advance the story; but it is so pretty in itself and so amusingly satirical in multitudinous details that the author seems to have been amply justified in setting it upon the stage. But in the second scene of this act, which admits us to the sanctuary of the bridal chamber, the author has disrupted the harmony of his composition by trying for what is vulgarly called a "punch."

What ought to happen in this scene is indicated clearly enough by what has gone before. The hero should discover the trick by which he had been trapped into proposing marriage to the heroine, and the girl should discover his discovery. A spirited dialogue should follow, in which each of them should doubt the other's love, and both should vainly plead the sincerity of their affection; and this deadlock should ultimately be resolved by a crisis of sentiment that makes them simultaneously realize the reality of their relation.



Photo by Joel Feder

"Mother," whom in her sick fancy "The Poor Little Rich Girl" sees as the woman with a bee in her bonnet, is played by Laura Nelson Hall



Margery Pearson as the leading "vendeuse" of a smart French dressmaking establishment, which is cleverly staged in the musical farce, "All for the Ladies"

Upon the evidence of his first act it is impossible not to believe that some such scheme as this was in the author's mind when he originally wrote the play. But before the piece was produced he allowed himself to be persuaded to substitute another scene. In his present version the heroine discovers on her wedding night that her husband has recently been living illicitly with an adventuress, and orders him out of her room on the ground that he is morally unworthy of her. Thereupon the hero locks the door and forcibly assumes possession of his unwilling wife. This scene, which might be acceptable in a psychological Parisian drama by Paul Hervieu, seems exceedingly out of keeping in a play that began as an amiable comedy. As exhibited in this act, the hero and the heroine belie the characters that have been ascribed to them in the preceding act, and the passage is therefore not only offensive in taste, but untrue to the consistency of nature.

In the third act Mr. Buchanan effects a reconciliation between the married lovers, but his manner of doing this is extravagantly farcical. By this time the spectator feels that the play has been spoiled, and rather resents the laughing efforts of the author to win back the sympathy that he has sacrificed. "The Bridal Path" has been rewritten to death; but several passages, especially in the first act, reveal a dainty artistry that makes us regret that we were not allowed to see the piece as it was originally written.

"THE HONEYMOON"

A LESSON may be learned by contrasting "The Bridal Path" with "The Honeymoon," by Arnold Bennett. Mr. Bennett's play tells a similar sort of story, but the author has kept to the key of high comedy from the outset to the end. "The Honeymoon" is a genuine comedy of character; it never lapses into farce nor stiffens into drama. It is admirably human in characterization and beautifully humorous in dialogue. It was presented at the Lyceum Theatre by the Stage Society of New York for a single matinée performance on February 24th; and the delighted laughter which it awakened in an unusually intelligent audience leads us to wonder why the piece has not been offered for a regular run by any of the commercial managers.

Two or three hours after their wedding, a young couple are discussing the duration of their honeymoon. They have just agreed to devote an entire month to traveling, when the husband, who is the best aviator in England, learns that a German rival is on the point of trying for a prize of £10,000 that has been offered for the first flight over Snowdon. Thereupon the husband decides to cut short the honeymoon in order to forestall the foreigner. The bride's vanity is piqued, and a lively dialogue ensues.

At this point the couple are unexpectedly apprised that their marriage is illegal, because it has been performed by an adventurer who was merely masquerading as a curate. The bride takes advantage of this eventuality to refuse to submit to a second ceremony that shall make the marriage legal. But her discarded husband, having learned that the German aviator has broken his leg, agrees to devote his entire attention to her for a month; and, although she has discovered the reason of his resignation, she ultimately accepts him for better or for worse.

This slight fabric has been developed by Mr. Bennett with an unusual richness of wisdom and of wit. The characters are admirably studied. The most amusing of all is the mother of the bridegroom, who is described as "the foremost woman-novelist in England and America." It is impossible not to consider this character as a satire of the worthy Mrs. Humphrey Ward. The dialogue is richly humorous, and the effect of the whole comedy is unfailingly diverting. "The Honeymoon" is a better play than "Milestones."

What—one is apt to wonder—is the matter with the managers? Why should such a pleasing comedy as this, by an author of international importance, be accorded only a single performance in New York?

"WIDOW BY PROXY"

MISS MAY IRWIN is so funny in herself that it scarcely ever matters whether or not the play in which she chooses to appear would be funny without her. The most that may be said of "Widow by Proxy," by Catherine Chisholm Cushing, is that it offers Miss Irwin an adequate opportunity to exercise her gift for making everybody laugh.

Miss Irwin plays a bachelor girl who befriends a young widow who has never been recognized by her husband's family. The widow, in order to receive some property that has been bequeathed to her, has to sign certain papers in the presence of the family; and, since her sensibilities revolt against this apparent surrender of her independence, she allows the bachelor girl to impersonate her. The heroine makes an unexpected hit with the family, and falls in love with the cousin of her assumed husband. She is on the point of marrying her lover, when the husband turns up, alive and well. This unexpected eventuality solves the plot. The real wife is received into the family, and the heroine marries the man she loves.

Except as a vehicle for the talents of Miss Irwin, this comedy would seem a thing of small importance. But Miss Irwin is a very fine artist. It is an evidence of her artistic tact that she is twice as funny in the second act, and three times as funny in the third act, as she allows herself to be in the first act, though the author has allowed her almost equal opportunities throughout the play. This subtle sense of crescendo must be highly praised in an actress who possesses the ability to make an audience laugh whenever she will.

"THE MASTER MIND"

ANY critical estimate of "The Master Mind," by Daniel D. Carter, must be colored by the point of view from which the play is regarded. If it be considered as a representation of life, it must be condemned for its preposterous improbability, but if it be regarded frankly as a fabricated melodrama, the critic must admit that it is very entertaining.

The Master Mind is a clever criminal who, in order to carry out his deep-laid schemes, employs many minor crooks to do his bidding. None of these subordinates understands the purpose for which he is employed, but each of them blindly obeys the Master Mind in order to obviate a threatened exposure and arrest.

The present melodrama exhibits the development of a complicated plot by which the Master Mind seeks to ruin a rising District Attorney, who had once secured the conviction of the hero's brother on a charge of murder in the first degree. This plot is exceedingly ingenious, and the story holds the attention of those spectators who do not insist that the drama resemble life. There is no characterization in the play, and the dialogue is not interesting in itself, but the plot displays unusual audacity of invention and considerable skill in construction.



Ann Murdock once more proves conclusively, as she triumphantly leads her victim down "The Bridal Path," that man is the pursued, woman the pursuer

MOVING PICTURES

THE moving picture is being rapidly developed as a medium of art, and several recent moving picture shows require the serious consideration of all who are interested in the theatre. Foremost among these exhibitions is the kinematographic reproduction of "The Miracle."

"The Miracle" is based on the same medieval legend that served as the subject of Maurice Maeterlinck's "Sister Beatrice." It occurred to Professor Max Reinhardt, the greatest of living European stage-directors, that this story could be told impressively in pantomime with a cast of several hundred actors. A scenario was consequently devised by Karl Vollmoeller, incidental music was written by the eminent composer, Engelbert Humperdinck, and the entire spectacle was staged by Reinhardt himself. In London the gigantic exhibition was witnessed twice a day by ten thousand spectators at once. Several American

(*Continued on page* 132)



Miss Janetta Alexander in Turkish dress and turban. A tuft of peacock feathers fastened with a blazing jewel to the front of her turban, made a very striking head-dress. Great pendent earrings and a jeweled necklace in a rich, oriental setting completed the eastern effect







"The ladies of the harem know exactly how to wear 'em," sings David Montgomery in "The Lady of the Slipper," but so do we, now that all the world has gone fancy-dress mad; Mrs. Adrian Iselin, 2nd was one of several who chose Turkish costumes for the De Koven Ball

Photographs by Aimé Dupont

Mrs. James Brown Potter wore a superb costume and jewels that might well have been the envy of any of the women of Elizabeth's Court

Mrs. Richard Stevens wore a gown of rose brocade that seemed more of this century than of the sixteenth, but was none the less most regal

AT THE ELIZABETHAN BALL GIVEN BY MR. AND MRS. REGINALD DE KOVEN, THE GUESTS WERE WELCOMED BY THE MERRIE QUEEN ELIZABETH AND HER GALLANT KNIGHT, SIR WALTER RALEIGH, AS IMPERSONATED BY THE HOST AND HOSTESS



Photographs by Aimé Dupont

Mrs. James B. Eustis was one of the dinner guests entertained by Mr. and Mrs. W. Bourke Cockran at the Ritz-Carlton Hotel before the hour of the fête. Mrs. Lee Thomas danced in the stately Elizabethan quadrille that opened the De Koven ball



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The host appeared in doublet and hose, looking as though, had the occasion required, he, with a gallantry no less than Sir Walter's own, would graciously have offered his velvet cloak for his guests to walk upon

TIME WAS TURNED BACK THREE HUNDRED YEARS AND MORE, AND TOASTS WERE DRUNK TO "GOOD QUEEN BESS," NOT IN CHAMPAGNE BUT IN TANKARDS OF "STRONG WATERS" AND BITTER BEER



Miss Frances T. Breese in the costume she wore at the pageant





Miss Janet Fish, daughter of Mr. Hamilton Fish, accompanied by Congressman F. H. Gillett of Springfield, Mass.

Even the antiquated bicycle still has its devotees at Palm Beach. Mr. Silas Witherbee of New York, Miss Elsie Cowles of Rye, and Miss Louise Witherbee are seen pedaling along the smooth, white roadway



Mr. H. M. Flagler, the man who made the coast of Florida an American Riviera



Mr. J. Dunbar Wright, the landscape painter, and Miss Pauline Disston of Philadelphia, just from the surf

Photos by Jennings from Underwood & Underwood



The noon concerts at the Hotel Breakers have been very successful and have attracted large audiences which gather on the broad veranda to watch the turkey-trotting. Among the dancers in the foreground are Mrs. E. H. Fitler of Philadelphia, and Mr. W. R. Simons of New York

DAY AND NIGHT LIFE IS

IN THE OPEN AT PALM

BEACH, AND DANCING IS

THE FAVORITE DIVERSION

SOCIETY FOREGATHERS ON THE AMERICAN RIVIERA FOR THE EXOTIC PLEASURES OF A WINTER-SUMMER



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Mr. Thomas J. Preston, Jr., and Mrs. Preston, formerly Mrs. Grover Cleveland, are spending their honeymoon at Ormond





Mrs. Sherwood Aldrich of New York and Mr. Hamilton Carhart of Detroit stroll on a palm-shaded path

Miss Julia Edey of New York walking on the links with Mr. L. Havemeyer Butt and his brother, Robert

Mr. David Wagstaff and Mr. and Mrs. George Bourne of New York after a preliminary morning swim







In Madame Cavalieri's vocation as opera singer, the whole world becomes her home, but, Italian though she is, nowhere is she more truly "chez elle" than at her Paris residence

LINA CAVALIERI, ACCOMPANIED BY LUCIEN MURATORE OF THE PARIS OPERA, HAS CHOSEN THE MEDIUM OF FIFTY CONCERTS, TO BE GIVEN IN COSTUME, TO ACQUAINT AMERICA MORE INTIMATELY WITH NEAPOLITAN SONGS AND AIRS FROM GRAND OPERA



La Cavalieri adds the charm of a subtle personality to a rare beauty and lovely voice

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A glimpse in the salon of Madame Cavalieri's Paris home shows her characteristic Latin fondness for bibelots



VOGUE'S PATTERN SERVICE



Nos. 2266/7-2267/7



Nos. 2292/7-2293/7



No. 2211/7



Nos. 2294/7-2295/7



Nos. 2228/7-2229/7

WHAT is so expensive as the makeshift dress you never wear? Whatever you have spent on it is practically a loss, as you cannot wear it upon an occasion of importance. It hangs in the closet a perpetual reminder of a mistake. Many women who superintend the making of their clothes at home buy good materials and trimmings, choose an attractively pictured model and then turn them over to a seamstress with a blind faith in her ability that is worthy of a better cause. That the result is not the duplicate of the "attractively pictured model" is almost as much of a surprise as it is a blow. But how can it be expected? Great designers and dressmakers have spent weeks of work over such a model to get just the right line. When once accomplished, the drawing was easy, but the reproduction in cloth without a pattern could be accomplished only by an expert.

Such an expert is the cutter of the Vogue patterns. Each model has been made up with as great care as a costly gown, and only when considered right by the Vogue Editors is it published. So the moral of this tale is to advise the careful consideration of the pattern. Vogue patterns, in new, advanced styles, are the secret of many women's smart but economical dresses.

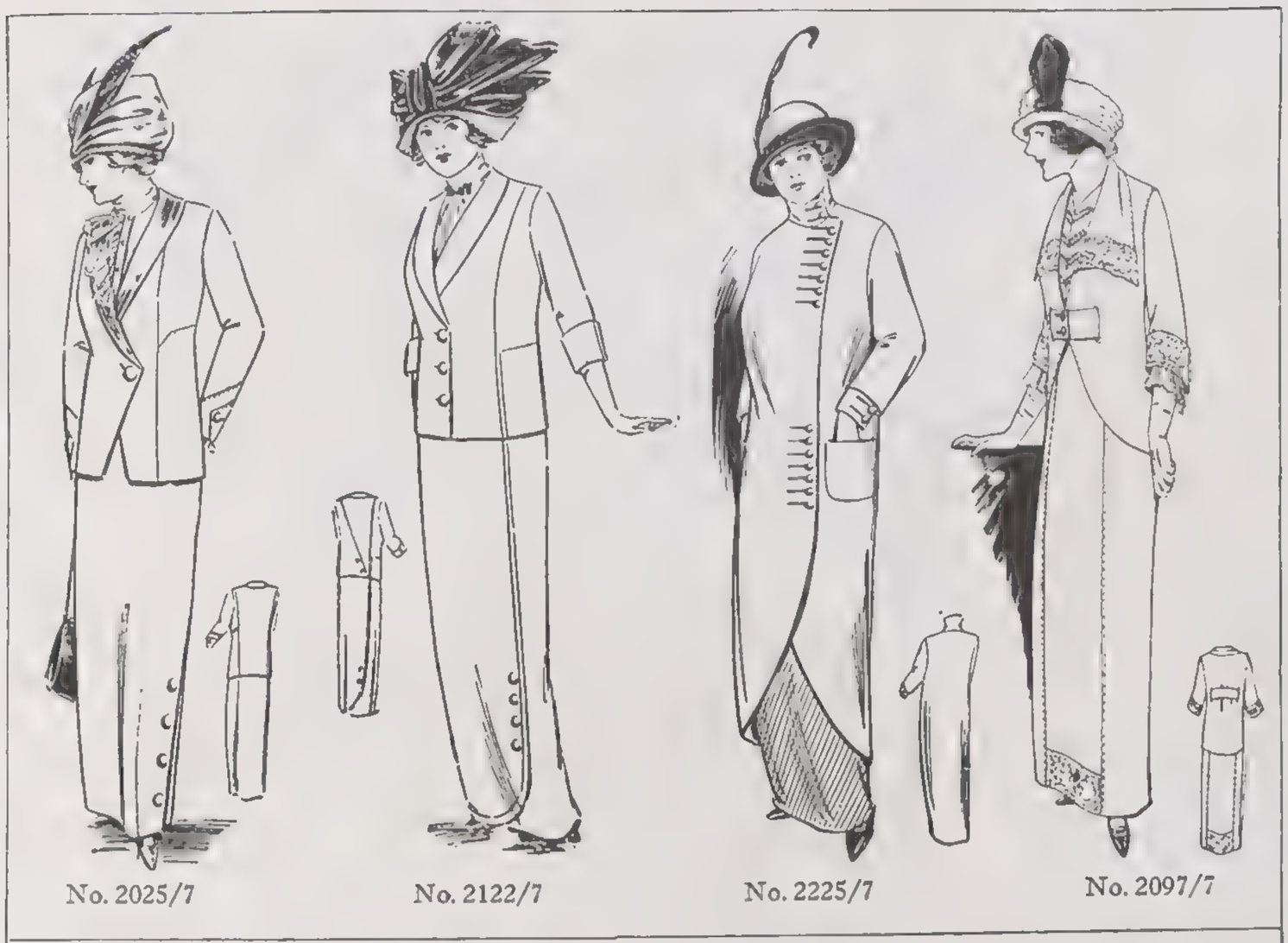


No. 1927/7 No. 2203/7 No. 2171/7 No. 2151/7 No. 1925/7 Nos. 2301/7-2302/7 No. 2060/7

Patterns for the models illustrated cost 50 cents for waist or skirt, except No. 2171/7, which is $1. Sizes 34 to 40 inches bust measure; 22 to 28 inches waist measure.



No. 2278/7

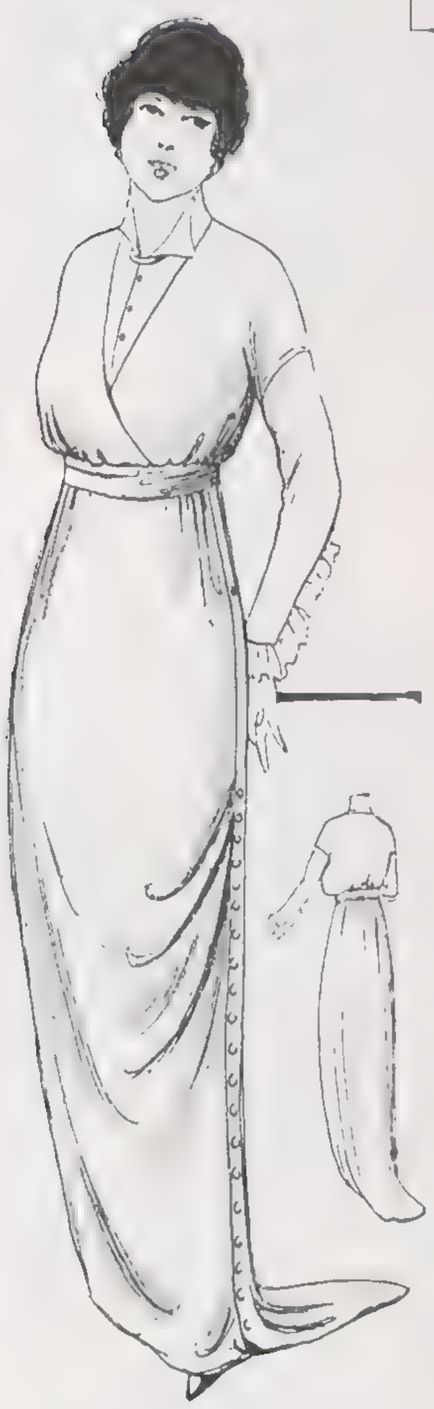


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No. 2035/7

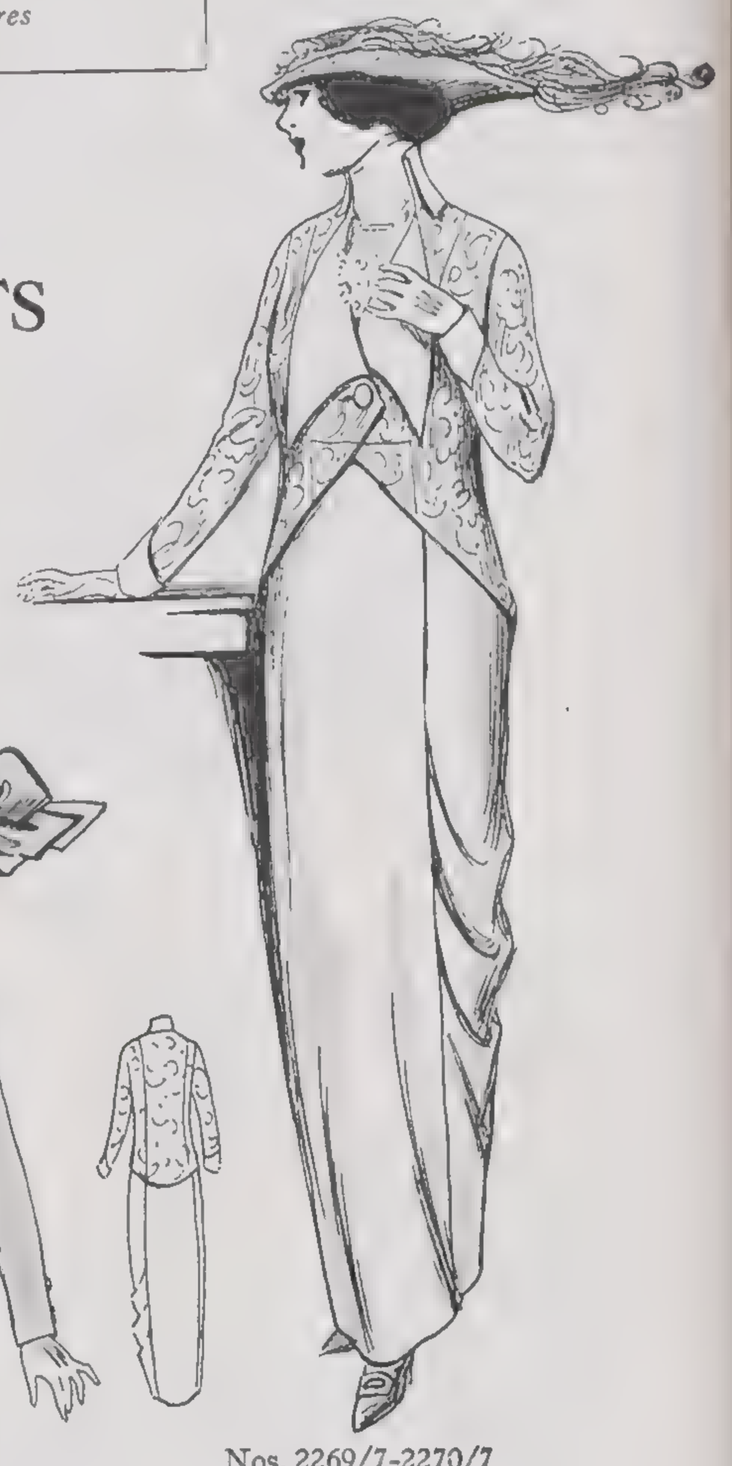
Short coats and the skirt which suggests the slashed opening are spring features



No. 2151/7

PATTERNS *for* PLAIN *or* DRAPED TAILORED SUITS

Exclusive Designs in Well-Cut Lines Showing the Width of Skirt and Length of Coat Which Will Constitute Smartness in Spring Costumes



Nos. 2269/7-2270/7



No. 2212/7 No. 2201/7 Nos. 2274/7-2275/7

HOW to achieve the drapery of the season is answered in a simple, direct way by Vogue patterns. As a matter of fact, drapery is not half so difficult as it appears, and with a good pattern becomes a simple matter to accomplish. Extremely smart tailor-mades with just the soft, broken lines which are essentially suited to such costumes are pictured in No. 2212/7, which hints of the pannier, and No. 2201/7 with the sides draped into the back panel, that in turn is slightly gathered across the back. No. 2270/7 shows a more decided drapery which is used only on one side of the skirt. Although not always realized, these modes may be handled more successfully (when a good pattern is used) by a seamstress or the amateur dressmaker than severely tailored styles. They not only require more supple materials, but there is less accurate stitching and tailoring generally needed.

In these, as in all Vogue's patterns, the smart line and simplicity of cut are the all-important features.

The patterns illustrated cost 50 cents for waist, coat, or skirt, or $1 for complete costume, except coat No. 2225/7, which is $1. Sizes, 34 to 40 inches bust measure, 22 to 28 inches waist measure.

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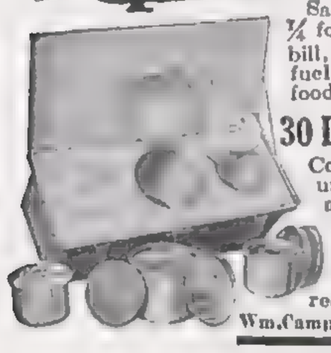
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Thread & Thrum Workshop
Auburn, New York



No. 2033/7 No. 2310/7 No. 1670/7

An afternoon dress and evening wraps suitable for brocaded crêpe

The patterns illustrated on this page cost $1 each for complete costume

EXCLUSIVE PATTERN MODES

"MY clothes have been admired and copied by women who spend more on one gown than I do on a season's wardrobe," writes an enthusiastic user of Vogue patterns. The quality of exclusiveness is what women pay hundreds of dollars for in a gown and it is just this quality which marks Vogue patterns. The woman who knows clothes, be her income what it may, realizes this. When economy and smartness must be combined the secret of accomplishment is a Vogue pattern. The same exclusiveness that characterizes Vogue as a magazine, characterizes Vogue patterns. If faithfully followed by even an inexperienced seamstress really smart gowns may be achieved. The use of one pattern would prove this point.



Next to the cut of clothes materials are important. In the wraps illustrated, for instance, Chinese crêpe, matelassé and brocaded crêpe de Chine would be suitable. The latter combined with lace or chiffon is favored for afternoon and evening dresses, while faille silk is the smartest fabric for Nos. 2287/7-2288/7.



Nos. 2304/7-2305/7 No. 2230/7 Nos. 2287/7-2288/7

Simple forms of drapery which can be easily handled

Specialized Apparel for The Younger Generation

The Gimbel Store has become an authority on Apparel for Young Girls of six to eighteen years, because it has studied the modes that make French and English girls so adorable—and imported, reproduced and adapted these styles for The Younger Generation of American Girls. Although there are more than 150 styles in the Gimbel Collection of Washable Dresses, we invite especial attention to the models illustrated:

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E—English hand-smocked dress, in blue, pink or white chambray. 6 to 10-year sizes. $3.75.

F—White linene, trimmed with pink, blue or green linen; also eyelet embroidery. Sizes, 13 to 18 years. $6.75.



GIMBEL BROTHERS

Broadway NEW YORK *Thirty-third Street*

Dean's

WEDDING STATIONERY DEPARTMENT



Furnishes all the required invitations and cards, engraved in the best manner, and the most approved styles of lettering. Special Price List sent on request.

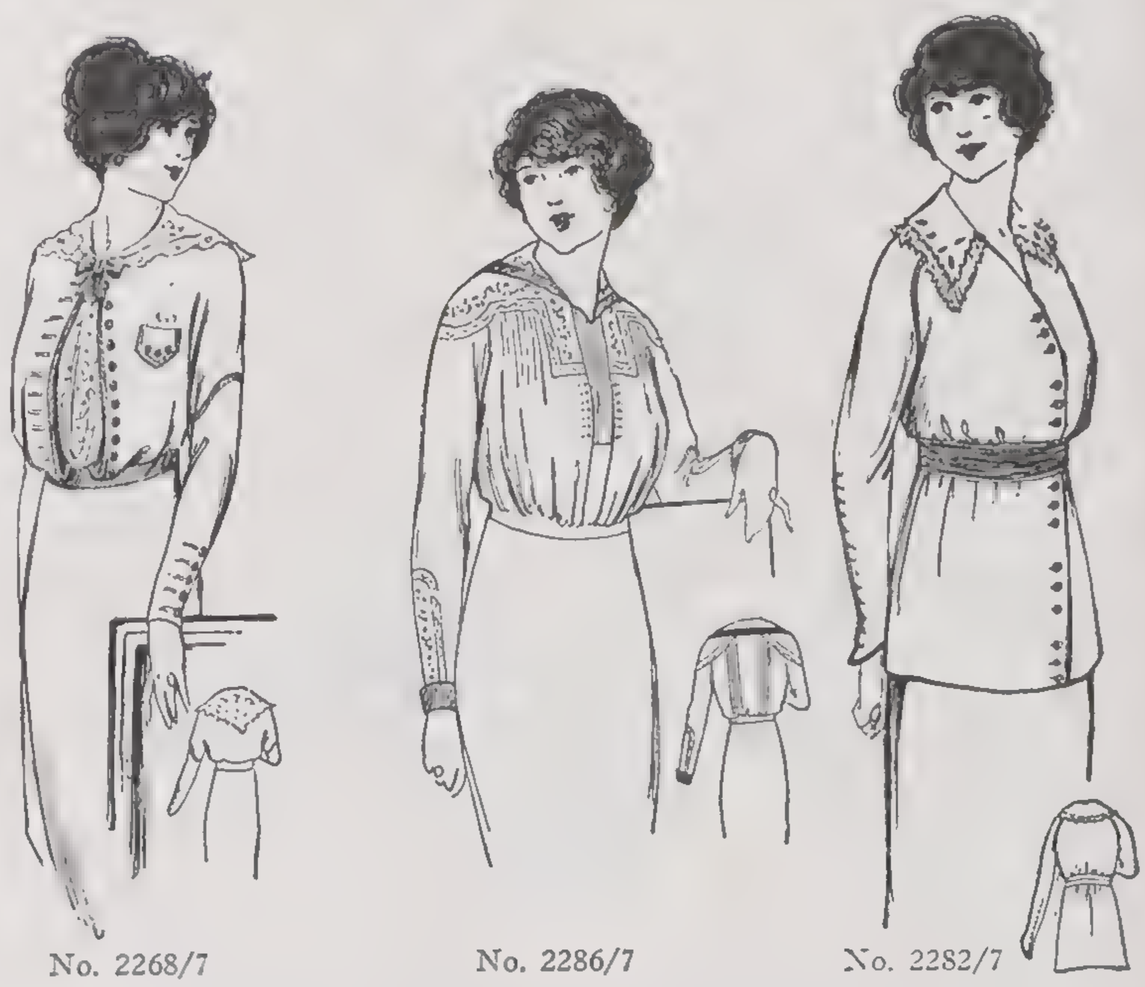
628 Fifth Avenue
New York

Established in 1839.



No. 2285/7 No. 2198/7 No. 2200/7

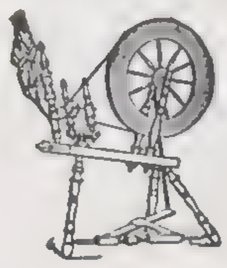
Blouses featuring the bolero, the open neck, and the deep vest



No. 2268/7 No. 2286/7 No. 2282/7

SPRING MODES IN BLOUSES—PATTERNS COST 50 CENTS EACH—SIZES 34 TO 40 INCHES BUST MEASURE

Registered Trade Mark



Established Half a Century

Imported White Dress Materials

A most unusual collection of the above fabrics is now offered, including many distinctive novelties. The assortment includes—

French Crepe with Ratine Stripes.
French Tosca Crepe and Embroidered Effects.
French Crepes in Bordered Effects.
All Over Embroidered Crepe Voile.
French and English Voiles in Checks and Stripes.
Eponge, Ratine, Ottoman Cords.
Corduroy and French Pique, Embr'd Linens.
Striped and Checked Handkerchief Linen.
Madras and staple materials of every kind.

Samples of any of these lines, except bordered materials, mailed upon request

James McCutcheon & Co.
5th Ave. & 34th St., N. Y.



No. 2004/7 No. 2156/7 No. 2155/7

Blouses for linen, crêpe, and chiffon, respectively

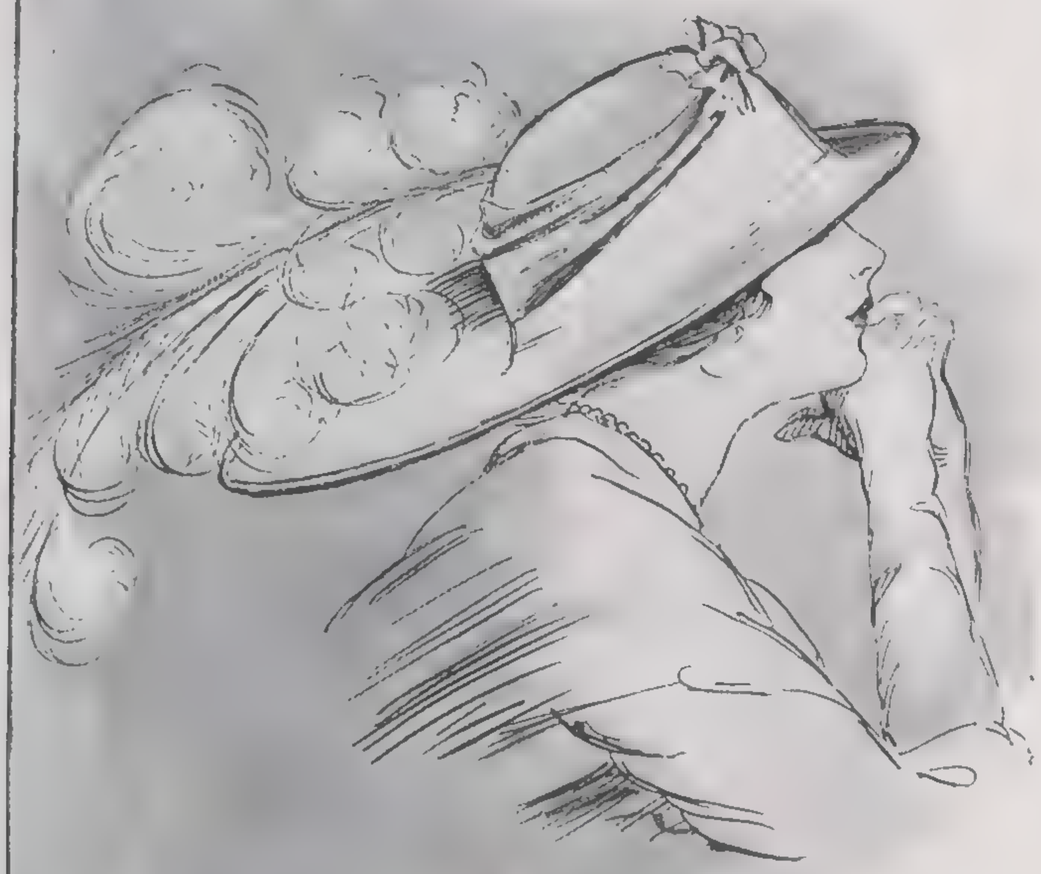


SPRING MILLINERY

Extensive alterations are now completed in our enlarged department for girls and the junior miss on the fourth floor, where we are showing importations and original designs not to be found elsewhere.

MODERATE PRICES
A FEATURE
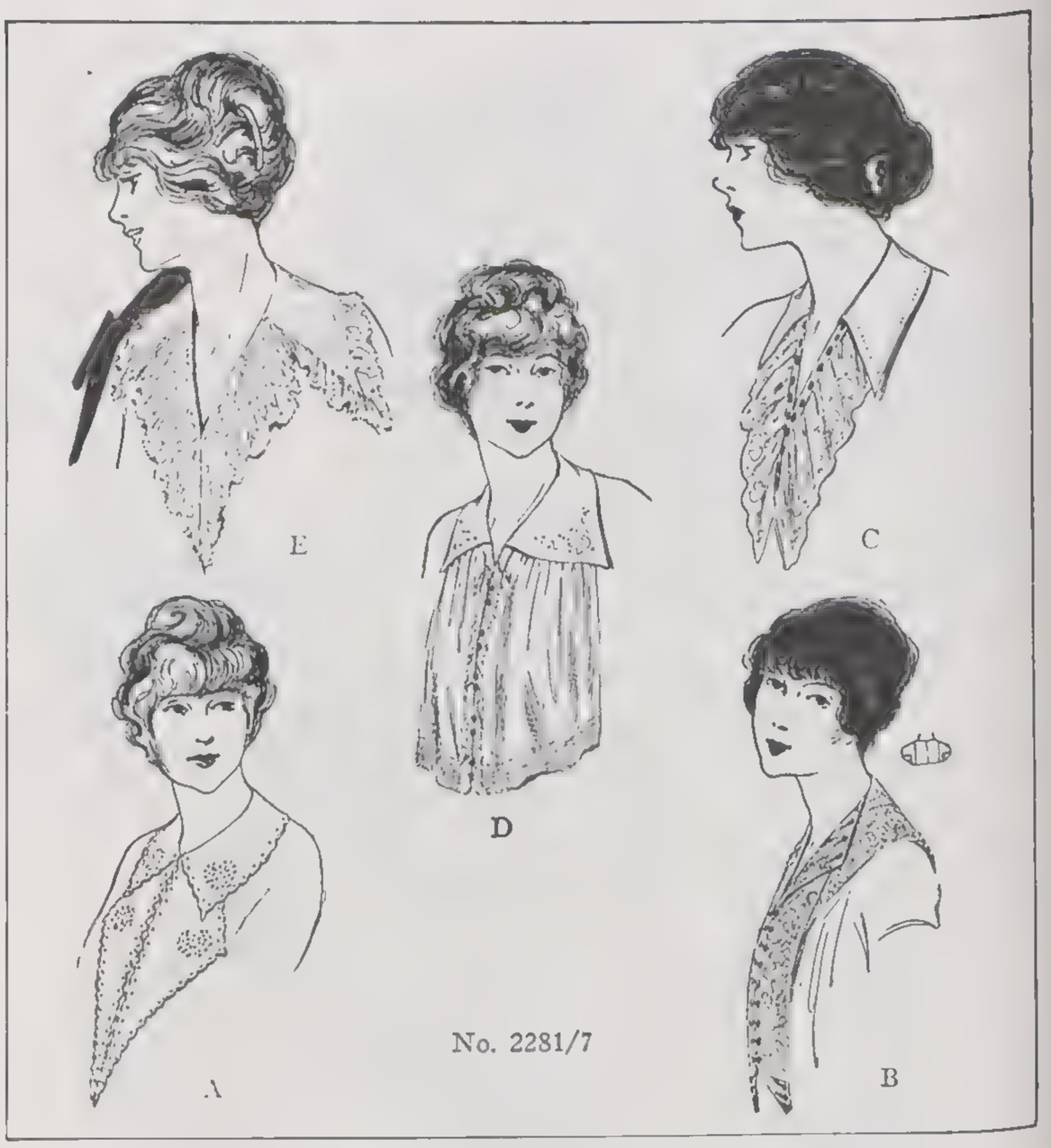




On the second floor in our women's and misses' department we are displaying many Paris and London model hats together with adaptations from our own designers.

Popular Priced Hats from $10.00 Up.

Best & Co.
New York

FIFTH AVENUE AT THIRTY-FIFTH STREET





Patterns for these six collars are numbered 2281/7, *and cost* 50 *cents*

NEW NECKWEAR FOR THE CLEVER NEEDLEWOMAN



NECKWEAR is not only a very necessary adjunct to dress but as a rule a very expensive one. The simplest collars, if hand-made and of good materials, cost in the shops three dollars or more, whereas they may be made at home for a fraction of such cost. New models for the spring are shown above in enough variety to cover different needs and moreover if made detachable they may answer for more than one costume or be laundered more frequently than the gown. A batiste frock would be improved by the hemstitched sailor collar—E—with edging and revers of shadow lace. A pretty finish for a crêpe de Chine blouse worn with a tailored suit is the pointed collar and deep plastron of net and lace—D. For linen dresses or waists, collars A and C are designed, while B, which is entirely of shadow lace, would serve as a trimming for a spring or summer frock.

The group of collars and frills illustrated below show the same variety. The three to the left are semi-tailored, and the other two tailored in effect. Nos. 2281/7 and 2157/7 each come for a 13-inch collar only. Price, 50 cents for either group of five.



Let a Soft Curl or Puff

modify the rather stiff arrangement of your hair. With his original and artistic

TRANSFORMATION IDEAL
(illustrated herewith)
and
CHIGNON SHAKO

Pierre

can do this admirably. His effects are always delightfully individual, becoming to the wearer and fashionable to a degree.

French Pieces of Every Description.

An illustrated Book of Hair Styles on request. Write or consult Pierre for an individual Coiffure, suitable for your particular needs at very moderate cost.



Transformation Ideal

is made of choicest French wavy hair; is easily and quickly adjusted; does not become disarranged. Ideal for a hurried toilet when *en tour,* or after motoring. Price, $25 up.

18 EAST 46th STREET Opposite Ritz-Carlton NEW YORK



You who love power and beauty will keenly enjoy driving a National

SITTING at the wheel of the *National* you have under your perfect control a giant power—a power so great that it has defeated the highest priced cars produced by Europe—yet so gentle in your hands that your slightest wish is answered as though by magic.

A touch on a button—the long stroke, flexible motor starts silently. Through city streets this great car runs smoothly, slowly, surely, under your safe guidance—five miles an hour on high gear. Out on open country roads you may have *speed* to your heart's desire—and *always* with that perfect assurance created by the *National* remarkable ease of control.

The *National*, in addition, is a car of surpassing beauty and comfort. Its graceful lines and sumptuous appointments satisfy the most critical of America's women of fashion.

Five models ranging in price from $2750 to $3400. Electric started and lighted, left side drive, center control, and consistently superior in every detail.

Photographic reproductions of the National sent on request.

National Motor Vehicle Company

Department 24, Indianapolis, Indiana

Stock Champion

International Champion

Old Jewelry Re-set in Gattle Designs

Send for Book About This

We often make exquisitely beautiful designs from odds and ends of Jewelry which have been put aside as out-of-date.

If you have *any* such old-fashioned, or unused, Jewelry, write for our book on re-setting. It will tell you how to get beautiful new Gattle Designs which you will take pleasure in wearing.

Our business is importing rare gems and making fine Jewelry. We set precious stones so they show off to best advantage. This is an art. We know this art so well that Gattle Designs are famous the world over.

Write for our book. We gladly send it to any one who has Jewelry to be re-set. Address—

E. M. Gattle & Co.

Fifth Avenue at Thirty-eighth Street
New York City



Moorhead and Jardine Company

Specialists in High-Grade

Tailored and Semi-Dress Hats

22 and 24 West 38th Street, New York



No. 2218/7 No. 2208/7 No. 2231/7

Models wherein unskilled labor may be successful

PATTERNS WHICH ACHIEVE ECONOMY *and* DISTINCTION

THE cost of fine lingerie and negligees generally lies in the cut and hand-work rather than in the materials used. Individuality is shown in each of the patterns illustrated; the combination will give slimness; the brassière is designed as a support; the negligees and matinée are simple but unusual.

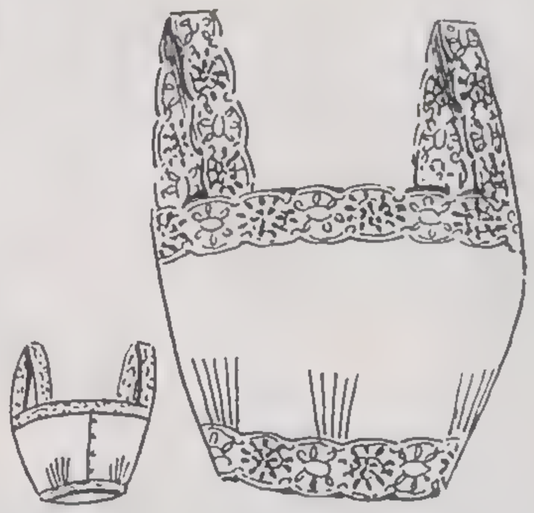
For lingerie fine batiste, which comes double width for 50 cents a yard, combined with German Valenciennes lace and fine entredeux, make pretty and fairly durable materials. For the more practical negligees, washable materials such as China silk, crêpe, crêpe de Chine, and the cotton voiles are best combined with lingerie collars or lace and insertion.



No. 1896/7



No. 2164/7



No. 2217/7

Patterns for the designs illustrated cost 50 cents each except Nos. 2208/7 and 2231/7, which are $1 each

Nature
In the Beauty of her Perfection

CORSET making can reach no higher art than the reproduction of the wonderful beauty lines of the normal body, permitting the superb grace of physical freedom and the crowning glory of good health which is aided by wearing the physiologically correct corset.

The presence of the Goodwin corset is not visible beneath the closest fitting gown, neither is the wearer conscious of being "corseted," proving the highest attainment in corset construction and an exact scientific knowledge of what is fundamentally right for women to wear.



Photo by Anna Francis Levins, N. Y.

WRITE for samples of **"Goodwinette,"** the remarkable new fabric of silk-like richness, created expressly for the slightly-boned corset, which conforms with delightful pliancy to every line and motion of the body but cannot stretch out of shape. Extremely serviceable and may be laundered as desired without detriment to wear or appearance.

Goodwin corsets are made in over twenty types—every length, height and proportion — from over forty different fabrics. Catalog, with system of measurement, etc., sent upon request. Exclusive corsetières and gown makers are invited to consult with us concerning the sale of Goodwin products in their locality.



MODEL J.



MODEL K.

Goodwin,

373 Fifth Avenue, New York

SOME of the Shops Selling Goodwin Corsets:

ARKANSAS
Hot Springs, Gains Building
CALIFORNIA
Los Angeles, 356 South Broadway
San Francisco, 330 Sutter Street
COLORADO
Denver, 338 Temple Court
CONNECTICUT
Hartford, 32 Pratt Street
ILLINOIS
Chicago, 57 E. Madison Street
Springfield, 514 W. Allen Street
IOWA
Des Moines, 303 Seventh Street
INDIANA
Indianapolis, 4 W. Washington St.
KANSAS
Topeka, Crosby Building
KENTUCKY
Louisville, 443 South Fourth Avenue
LOUISIANA
New Orleans, 5348 Camp Street
MARYLAND
Baltimore, 1832 West Baltimore St.
Baltimore, 1419 North Charles St.
MASSACHUSETTS
Boston, 687 Boylston Street
Springfield, 356 Main Street
MICHIGAN
Detroit, 244 Woodward Avenue
Detroit, 514 Washington Arcade
Jackson, S. H. Camp & Co.
MINNESOTA
Minneapolis, 2645 Lyndale Avenue
St. Paul, 511 Ryan Building
MISSOURI
Kansas City, 406 Waldheim Bldg.
St. Louis, Mermod-Jaccard Building
NEBRASKA
Omaha, 208 S. 17th Street
NEW YORK
Buffalo, 52 W. Chippewa Street
Binghamton, 78 Front Street
Jamestown, 514 Prendergast Avenue
Rochester, 1141 Granite Bldg.
Troy, 205 Boardman Building
OREGON
Portland, 407 Central Building
OHIO
Cincinnati, 433 Race Street
Cleveland, 411 Athletic Club Bldg.
Toledo, 221 Superior Street
PENNSYLVANIA
Johnstown, Trust Building
Philadelphia, 1509 Locust Street
Pittsburgh, 2006 Jenkins Arcade
TEXAS
Dallas, 908 Elm Street
UTAH
Salt Lake City, 321 South Main St.
VIRGINIA
Lynchburg, 1105 Church Street
WASHINGTON
Seattle, 1527 Second Avenue

MAURICE

398 FIFTH AVE. (Opposite Tiffany's)
NEW YORK

IF you want to save on all purchases of real laces and lingerie, call at my Fifth Avenue establishment, or write to me.

My prices average one-half the prices charged by stores that do not offer laces exclusively. A single purchase will convince you that Maurice offerings are unrivalled for quality.

My patrons include the leaders of New York society, and women of great prominence in every other American city.

A few sample offerings for this month are illustrated in this advertisement.

A. W. Maurice



Dress of white French Voile, trimmed with wide baby Irish scalloped edging down entire front and around sleeves. Embroidered strictly by hand. This charming dress has a round sailor collar, eight inches deep, edged with baby Irish lace and finished in front with a satin bow. Special Maurice price, $15..



426—Very finest Baby Irish Picot edging. Value 25c. Maurice price, per yard, 15c.

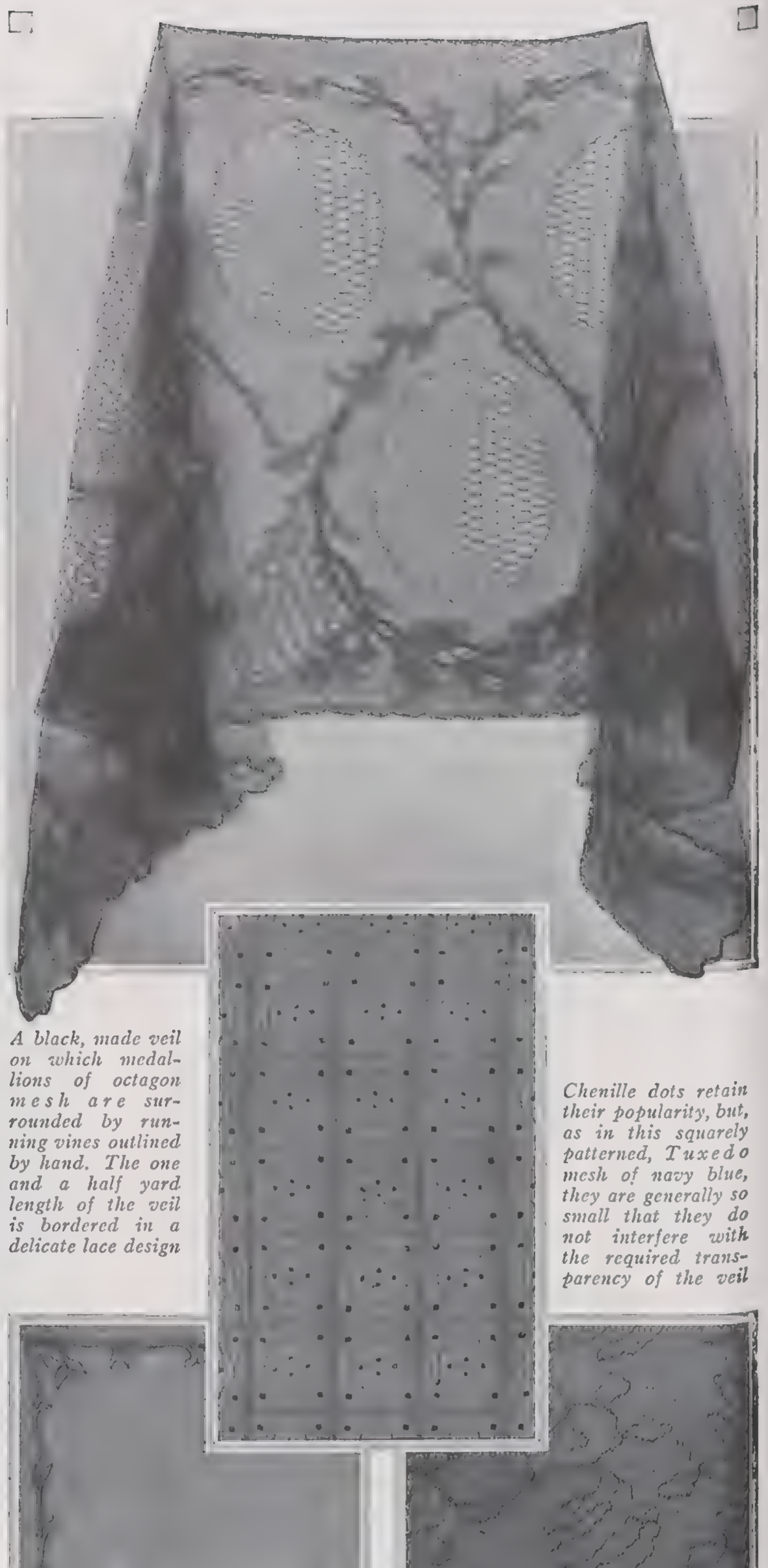


4090—Fine Baby Irish scalloped edging. Exquisite Rose and Lattice design. About two inches wide. Value $1.75. Maurice price, 95c per yard.



418—Irish Crochet beading, ¼ inch wide. Value 25c. Maurice price, 15c.

4231—Pear-Shaped Medallion, of fine Baby Irish. Value 30c. Maurice price, 18c.

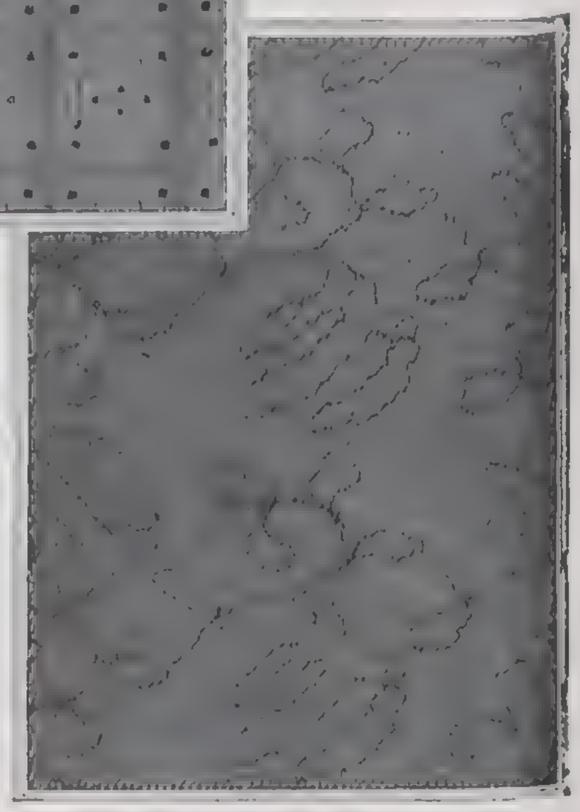


A black, made veil on which medallions of octagon mesh are surrounded by running vines outlined by hand. The one and a half yard length of the veil is bordered in a delicate lace design

Chenille dots retain their popularity, but, as in this squarely patterned, Tuxedo mesh of navy blue, they are generally so small that they do not interfere with the required transparency of the veil



A thin, octagon mesh reduces the veil to its lowest terms of visibility. The hand-run, chenille border, in blue or black, gives body



A single thread, hand-run in a conventional, allover pattern, but slightly detracts from the transparency of the black, octagon mesh

A GOSSAMER WEAVE SUPPORTING A DELICATE PATTERN IS CHARACTERISTIC OF THE NEW VEILINGS

VEILS FROM LORD & TAYLOR

Boston, Mass.

The
INDIVIDUAL SHOP

Silk undervests, a dainty garment for particular women. Made by hand in private homes.

Japan Silk $4
Crepe de Chine.. $5

Sent prepaid, attractively boxed, on receipt of cheque or money order.

100 BOYLSTON ST.
Boston, Mass.

Mrs. Clarke Modes



A FEATURE
The creation of individual gowns.

Also showing a carefully selected line of French and Domestic Models at Reasonable Prices.

New Ideas in Crepe & Linen Frocks for the Summer Wardrobe.

182 Madison Ave., Near 34th St., N. Y.

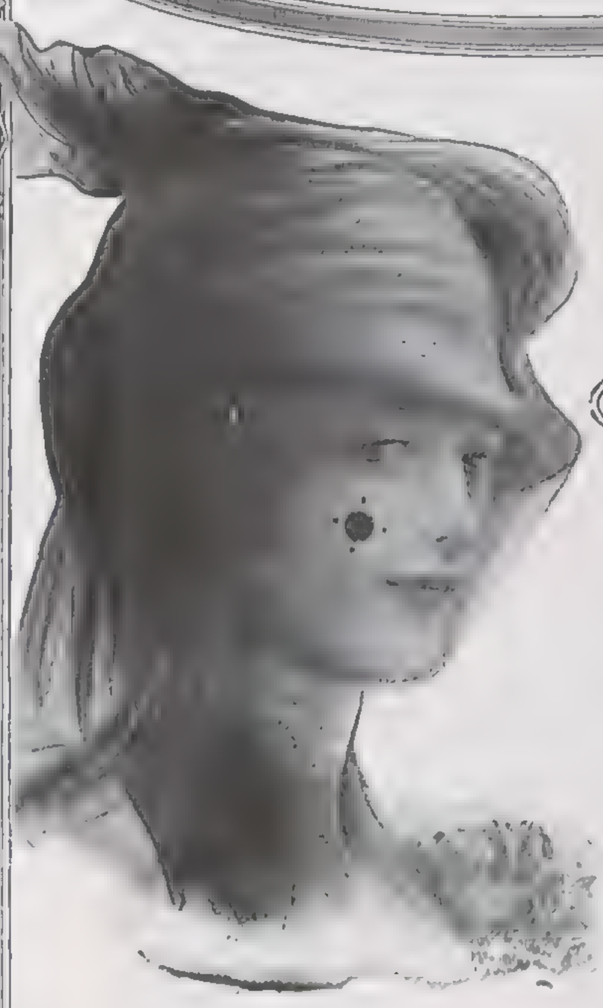


THE VOGUE IN SPRING MILLINERY

The above Hat illustrates but one example of many Spring creations which will have a vogue this season among leaders of fashion.
Never have the designers displayed such rare genius in their patterns as is evidenced in the hundreds of charmingly fashioned FISKHATS now being shown in the shops which sell them.
Special creations suited to the debutante, the young woman and the matron.
Seek the Fiskhat dealer in your town. Ask to be shown the Fiskhats for Spring.
If you have difficulty in being served, write for the name of the dealer located nearest you and we will send you pictures of the season's newest ideas in hats.

D. B. FISK & COMPANY
225 North Wabash Ave., Chicago

VAN RAALTE MAKE *Veils*



"Vanity" Veil

Each *Vanity Veil* packed in Individual Envelope

AN American creation that Europe is copying and raving over. Paris says: "It makes the beautiful American women more lovely and 'chic' than ever." Softens and tones any complexion, while the eccentric little dottings, which come in a large variety of patterns and colors, give the touch that beautifies and attracts.

Every "Vanity" veil bears the little white ticket shown below.

VAN RAALTE MAKE PAT. 1908.

Various prices at your retailer's.

"Beaumou" Veil

PRONOUNCED BO-MO SIGNIFIES Beautiful and Soft



"Beaumou" is the result of many years effort to produce a veil that will not only look well, but will feel soft and comfortable. "Beaumou" is strictly pure-dye, looks the better for washing, is cool in warm weather, cozy in cool, and will outwear three veils of every other kind or make.

No matter what your complexion may be, you can get a "Beaumou" veil that will produce the softening or brightening result you desire and protect the complexion in all weathers. "Beaumou" may be had in an unlimited variety of patterns, colors and prices, and every yard bears the little white ticket shown below.

VAN RAALTE MAKE PAT. 1908.

At your retailer's.

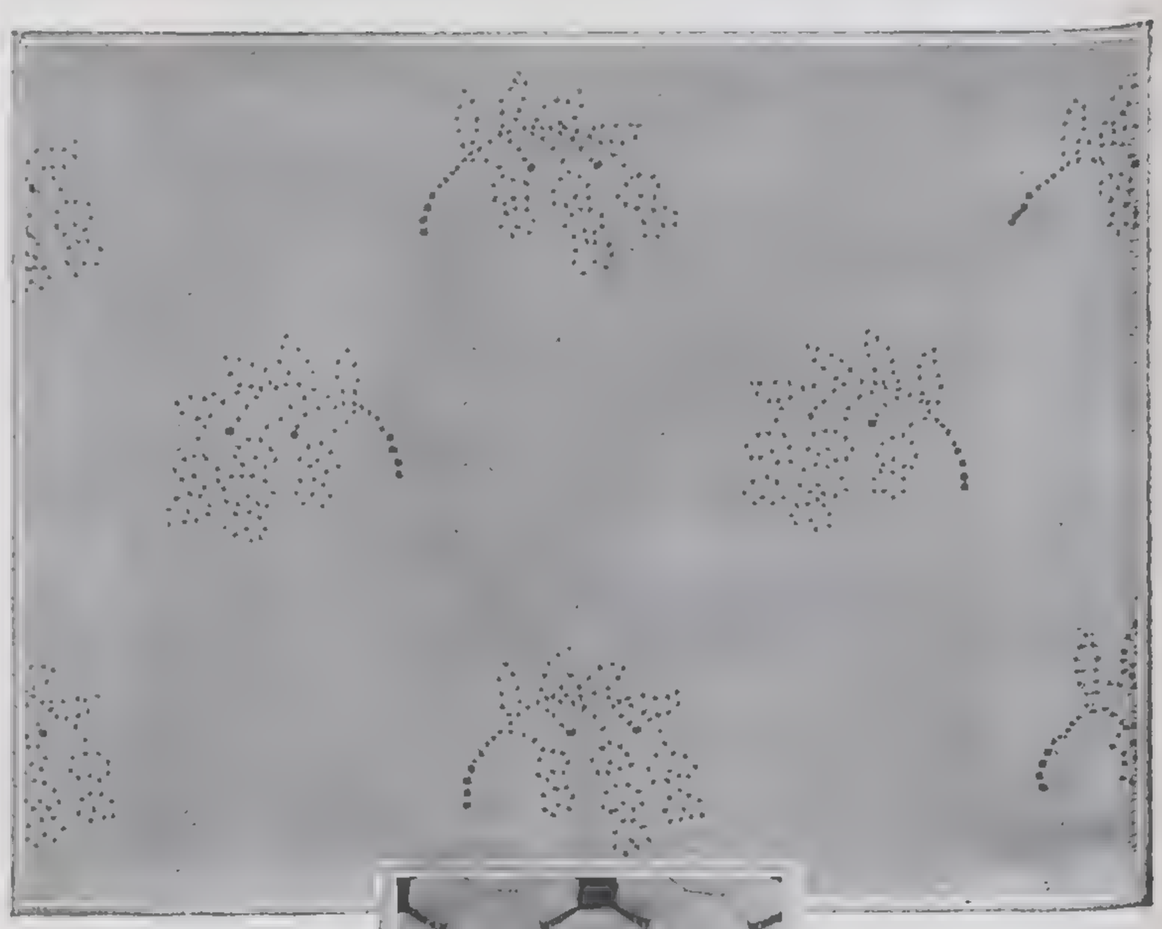
If you cannot obtain our products readily at Dry Goods or Specialty Stores, communicate direct with us.

E. & Z. VAN RAALTE, 98 and 100 Fifth Avenue, New York

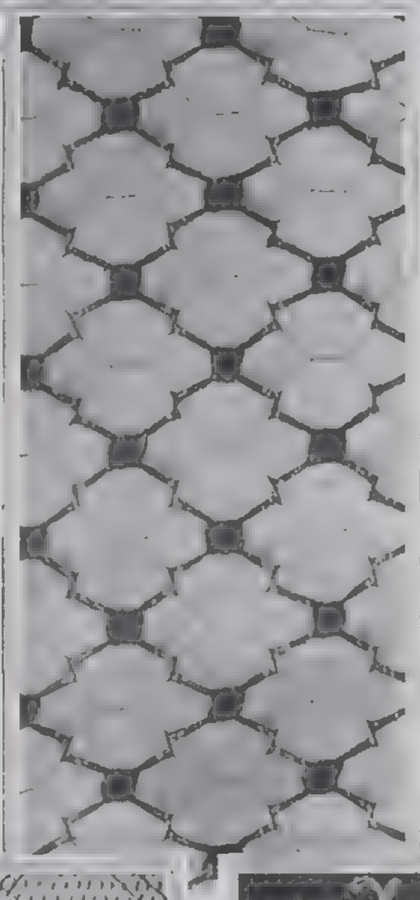
VAN RAALTE MAKE *Nets*

FLORAL SPRAYS AND ALLOVER DESIGNS OF GEOMETRIC ORIGIN ARE CHOSEN TO VEIL BECOMINGLY FEMININE CHARMS

VEILS FROM LORD & TAYLOR



The "Beauty" veil demonstrates the aptness of its name by being made of a black, "craquelé" net with a filmy, roseleaf pattern, hand-embroidered in chenille



A heavy, diamond-shaped Russian mesh, superimposed upon an octagon net, is a rule-proving exception to the prevailing transparent effects



A geometric arrangement of hand-run, diverging lines on a square-meshed, black Tuxedo net gives the impression of a basket weave



White rose-bud sprays, interspersed with dots, and threaded upon a white mesh make a charming complement to a summer hat



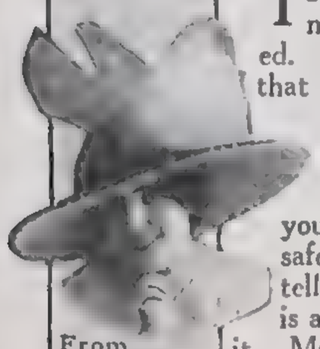
Castle Hats
REG U.S. PAT. OFF.
CREATIO EST
CASTELLUM EST

Castle Hats
for Spring and Summer Wear
are now on display
in the leading stores

L·F·CASTLE CO·
585·585·587
BROADWAY·
New·York·

Paris Hats that laugh at rain and bad weather because they are made of

MALINETTE
THE MOIST PROOF MALINE



From Marie Jeanne



From Lentheric



Send for this Doll's Hat

THE real waterproof maline so widely imitated. The lustrous maline that is as crisp and bright after a shower as when new.

Insist on **Malinette** for your Spring hat and be safe. If the saleswoman tells you some imitation is as good; make her prove it. Make her dip the imitation in water right before your eyes.

Send for our free Spring and Summer **Malinette** fashions in hats, caps, boas, hair ornaments from Paris—also some New York adaptations.

Malinette lends freshness to your skin, chic to your costume, newness to your last Fall's blouse.

To prove the absolute indifference of **Malinette** to water, **we will send you this lovely Doll's hat** of Pink and Nell Rose Malinette. Let it delight your children or copy it full size for yourself.

Send 18 cents in stamps (parcel post preferred) for partial cost today. When you get the hat dip it in water. Shake and let dry. It will be as fresh, crisp and lustrous as new.

THEO. TIEDEMANN & SONS
84 Mercer Street, New York

Fox-Stiefel & Co.
motor Apparel
MOTOR APPAREL

Early Spring Exhibit
Touring and Traveling Coats
For Men and Women

The Latest English Fabrics in Original Designs
from our own workroom

Raincoats— Dust Coats
of silk, linen, mohair, etc.

Veils—Gloves—Motor Hats—Bonnets

Motoring Accessories
of Every Description

Department of
CHAUFFEUR EQUIPMENT
Livery, Suits, Overcoats, ready to wear and to order. Our extensive assortment affords an unlimited choice from the most inexpensive to the best.

Send for illustrated catalog

Sole Agents for ALFRED DUNHILL MOTORITIES, London

FIFTH AVE. & 34TH ST. N.Y.
OPPOSITE THE WALDORF ASTORIA.



Handsome French Plume

FOR rich effects nothing can surpass this beautiful, fine texture French plume in two-tone effects or solid color.

No. 25—16 inches.....$4.00
No. 35—18 inches..... 5.00

Feathers are the Demand

We have an attractive display of stylish plumes and feathers and feather novelties that will interest you. Call and see for yourself or write for catalog.

Special Repairing Department

Send your old feathers and Paradise to us to be dyed to match any costume or remodeled into a fashionable novelty so popular this season. Let us advise you.

MME. BLOCK
36 West 34th St., New York



WARE

Chafing Dishes
(Ivory Enameled Food Pan)
Coffee Percolators
(Pot and Urn Style)
Tea Ball Tea Pots
Toasters
Water Heaters
Alcohol Gas Stoves
Chafing Dish Accessories
Bread Makers, etc.

Any cooking or heating device for use with alcohol, electricity or on ordinary coal or gas range can be most satisfactorily selected from the famous Manning-Bowman Ware, which is to be seen at hardware, housefurnishing and department stores.

Manning-Bowman — Means Best

Alcohol Gas Stove Chafing Dishes *with "Alcolite Burner"*

Manning-Bowman Chafing Dishes, one of the many styles of which is here illustrated, will prove the most satisfactory and efficient.

The "Alcolite Burner," exclusive with this make, produces an intensely hot blue flame that has the cooking power of a gas range, thereby greatly extending the utility of this Chafing Dish. Any article of food can be as easily and perfectly cooked on the dining-room table as it could be on the kitchen range. The burner is easily lighted, is regulated perfectly, is odorless and sootless.

Special literature will be sent upon request describing any article in which you may be interested.

For free book of chafing dish recipes write for Catalogue D-39. Address

MANNING, BOWMAN & CO., Meriden, Conn.

RIVERVIEW CHAIR

(French Natural Willow)

$6.00 WITH CUSHION $6.00
F. O. B.—New York

This large and "roomy" willow chair is delightfully restful and comfortable. Fitted with arm rest, magazine pocket and cushion filled with downy silk floss covered with imported cretonne. A splendid chair for porch or living-room use. **Stained any color, $1.00 extra.**

Your summer home should be furnished with willow furniture. Our models are all hand woven, light, durable and absolutely weather-proof.

Send us your order for one of these chairs today. Its comfort and convenience will prompt you to order others.

Ask for our catalogue, handsomely illustrated and full of information regarding the use of willow furniture. A postal request will bring it.



Without Cushion
$5.00

MINNET & CO.
Manufacturers of High Grade Willow Furniture
368 LEXINGTON AVE.
Bet. 40th and 41st Streets NEW YORK

WHAT THEY READ

Every Great Author Has, in His Adolescence, Played the Sedulous Ape, But He Must be a Most Eclectic and Fickle Quadrumane if He is Finally to Become a Master in His Own Right

WHEN the centennial of the opening of the rebuilt Drury Lane Theatre occurred some time since, the "London Times" was moved to recall the famous and delightful "Rejected Addresses" of the brothers Horace and James Smith. That brilliant set of parodies, begotten of James Smith's unsuccessful competition for the poem to be read at the reopening ceremonies, is still excellent reading for anyone acquainted with the style of the author's parodies, and, on the whole, the volume is the best collection of varied parodies, aside from anthologies in that style, that we have in English, although no single parody of the Smiths' approaches in skill the work of Charles Stewart Calverley in his little volume, "Fly Leaves." Calverley was the most successful of English parodists because he had the full lyrical equipment of a great poet, with no small share of a great poet's native inspiration. It was this high technical skill joined to an essentially poetic nature that made him one of the greatest translators of classical poetry England ever bred. Calverley's long passage parodying Browning's style in "The Ring and the Book" is an unapproachable performance. Parody such as Calverley's, indeed, fully justifies itself by touching with gentle ridicule the excesses of a poet's style, in verse quite equal to the original as a technical performance. This brings us to a discussion of parody and of its very close ally, imitation.

IMITATION VERSUS PARODY

Parody is born when the critical faculty awakes in the reading public. Shakespeare sometimes imitated and sometimes parodied his elder contemporaries. In "Love's Labour's Lost," he does both for John Lyly, and later he parodies, now and then, his early exemplar, the great Kit Marlowe. Every man of genius with a touch of native ribaldry is tempted to parody his contemporaries, sometimes in mere good nature, sometimes with malice. Byron was an unkind parodist of Southey, and Tennyson himself suffered somewhat at the hands of parodists. Thackeray, with something of Calverley's facility in verse, preferred prose parody, a much more difficult thing, and his "Novels by Eminent Hands" made "Punch" an object of more than usual interest when that series was appearing. Our American parodists have given us poor stuff and have not been restrained by considerations of taste and fitness. Q. K. Philander Doesticks wrote the outlandish "Pluribusta," a long parody on "Hiawatha," and the newspaper versifiers have tunelessly parodied some of the noblest favorites among American poems. Whitman has been a favorite subject of parody by men who could neither see his greatness nor catch and appreciate the music of his irregular verse.

Unconscious imitation has been carried to the limit of parody by admirers of Kipling's prose as well as of his verse, as may be seen by all who read the Californians of the past fifteen or twenty years. As to Maurice Hewlett, his imitation of George Meredith's style in several recent novels amounts almost to servile parody. That, indeed, is the defect of "Mrs. Lancelot," a book that would have closely approached greatness but for the echoes of Meredith in both style and incidents. Dickens has been more imitated and less successfully than any of the last-century novelists, except perhaps Scott. Even the obscurities and perversities of Mr. James's later style find admiring imitators that are almost parodists. Superficial parody in his case is not very difficult to a writer with a subtle mind and an ample vocabulary. Mrs. Wharton is exactly such a person, and she has a Jacobean obsession which she finds it hard to shake off. Her latest book, "The Reef," betrays this obsession, though she does not show herself in this so much an imitator of Mr. James's style as of his method. The truth is that the inhabitants of Mr. James's fictitious world are cursed with leisure that enables them to give their whole thought to the minute analysis of feelings such as never really grow into passions, while those of Mrs. Wharton, in such a story as "The Reef," although they are somewhat less embarrassed with the riches of leisure than Mr. James's ladies and gentlemen moving *in vacuo*, have far too much time for self-analysis. The intellectual jealousy of Mrs. Wharton's latest heroine is shown in a masterly fashion, but most women in real life, had their feelings really been involved, would have managed to lay the specter of the lover's recent unfaith, and marry him out of hand. As to the lover himself, he betrays the workmanship of his feminine creator by lying with far too much ease for a gentleman.

IMITATION PURE AND SIMPLE

"A new mode of literature" is one of those quotable phrases with which some reviewers are accustomed to flatter authors and conciliate publishers. In most cases the books thus hailed are never again heard of, although in a few cases they are eagerly imitated from time to time by novices anxious to catch the popular ear. In letters, as in a good many other concerns, the attention of a somewhat deaf and deeply preoccupied world is to be caught, at least for the moment, by him who yells loudest.

"I send my barbaric yawp over the roofs of the world," said Walt Whitman. Few of those who vociferate in the midst of the hurrying crowd are so honest in the confession of their method and object, and Whitman halted the hurrying crowds only to be ridiculed for his pains by most of those who caught the sound of his "barbaric yawp." An attentive few, however, recognized something more

(*Continued on page* 94)



Suggestions for Weddings

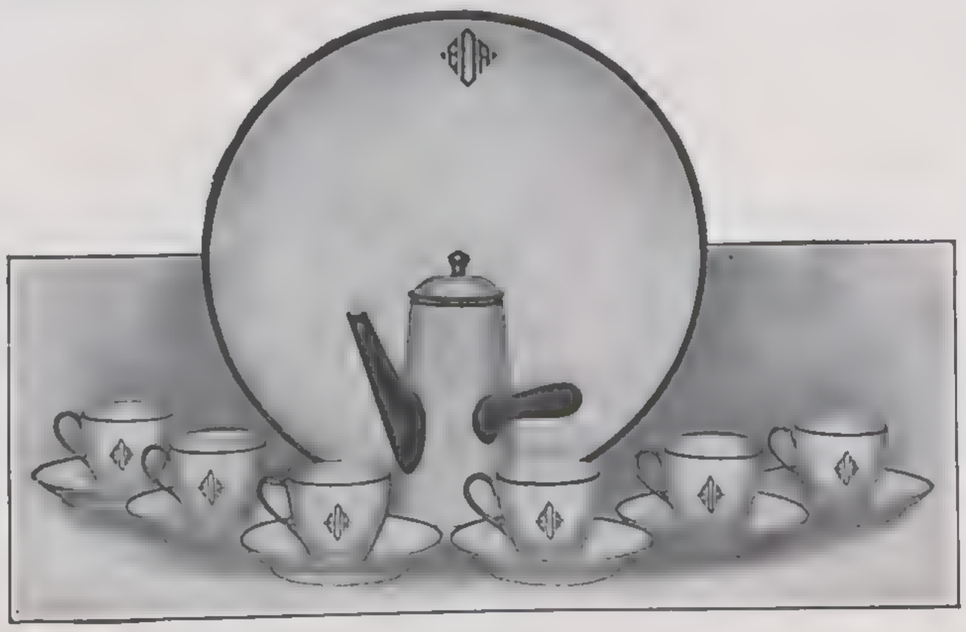
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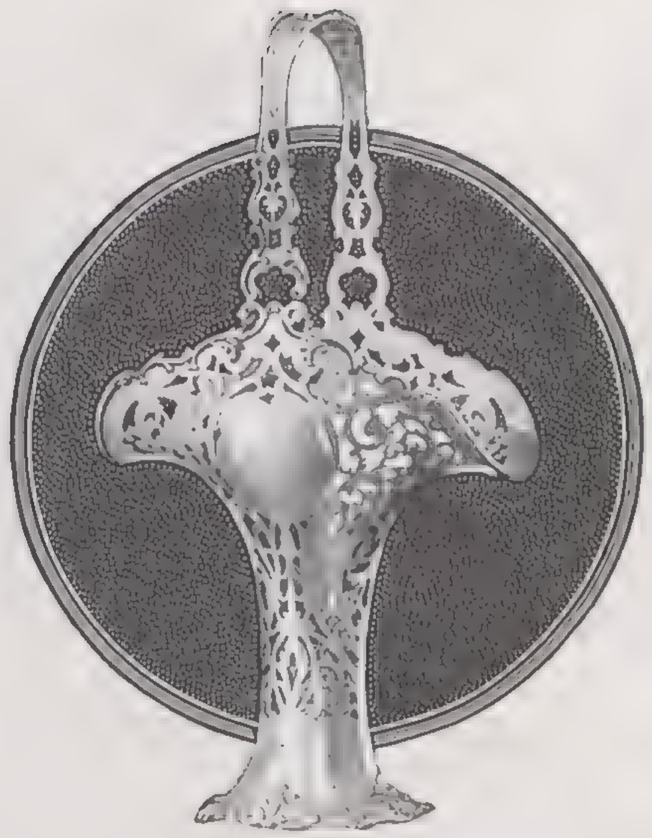
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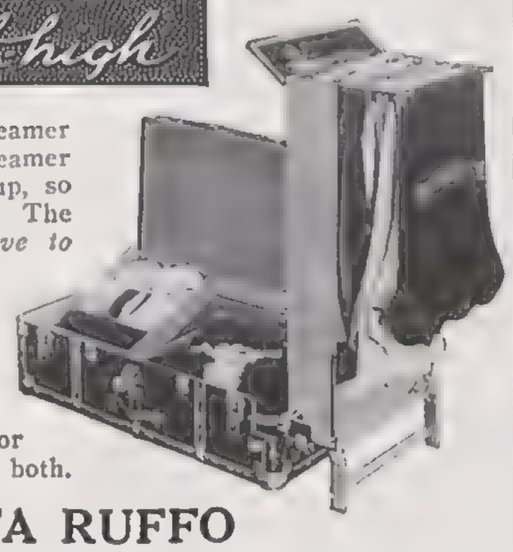
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WHAT THEY READ

(*Continued from page 92*)

than noise in Whitman's *salut au monde,* and the number of those who lend ear to his accents has steadily grown, until he is pretty widely recognized as the most original force in American poetry.

For one whose cry strengthens with the flight of years, ten thousand call unheeded, or reach the ears of many or few, as the case may be, only for a season, until some newer and louder cry usurps attention. That the successful outcry immediately finds hundreds of imitators is especially true in the realm of prose fiction. O. Henry gave the lovers of the short story something new and vivid, and his audacious method and vigorous expression have since been steadily imitated by scores of feebler folk. Mrs. Gaskell's "Cranford" has begotten in the last half-century scores of inept impressionistic pictures of village life. Her method is a most tempting one, for any man or woman of fair education, moderate imagination, and an active interest in humankind may remember the life of some little community with sufficient vividness to communicate a notion of it to others by means of the written word. Success in this sort of thing requires quick sympathy, subtle humor, inerrant selective taste, and a genuine gift of style. Most of those who attempt the thing are weak in selective taste, and few have the needed subtlety of humor. She who has given us "The People of Popham," "The Professional Aunt," and, this season, "Prudent Priscilla," has for her distinguishing gift a most elusive humor, of the kind that vexes persons lacking the quick perception demanded of those who enjoy the product of such a gift. Hopkinson Smith needs for his sketchy work the sort of humor that distinguishes the author of "Prudent Priscilla." Women are oftener than men deaf and blind to humor, but oftener also than men they possess an exquisitely delicate equipment for humorous speech and writing, distinguished not by what is said, but by what is left unsaid.

"Manx?" inquired the idle man of the railway station-master, looking at a tailless cat.

"Nope," said the station-master, hefting a trunk, "8.13 express."

That story has nearly destroyed the happiness of several virtuous families because the man or woman who lags five minutes in detecting its subtle significance is disposed to hate those of swifter perception.

All sorts of bunglers will go on vainly imitating "Cranford," but the imitators of Mary Wemyss (please call her Weems) will be fewer, just because she is elusive rather than sentimental. Most of those who do scenes of village life fall into the sentimental Slough of Despond, which is an equal mixture of mud and tears.

As to the "nature writers," they have been imitating one another, and vainly striving for originality in the process through literally hundreds of volumes. A really new nature book would be the most astounding of literary curiosities—"Pan's Garden," by Algernon Blackwood, approaches it, but is rather a super-*natural* book.

One hopes that "Mary, Mary," by James Stephens, saluted as a new kind of fiction by at least one British reviewer, will not have imitators, and it is likely to escape them precisely because its subtlety will not attract any save those with too robust a self-respect to follow in the footsteps of another.

CONSIDERING THE FICTIONISTS

MARY, MARY, by JAMES STEPHENS, whose poetry has excited considerable interest among the discerning, is unique in its method and charm. It may hardly be classed as a novel, but rather as a brilliant and delightfully truthful study of a girl's development from adolescence to young womanhood. She is only the daughter of a charwoman, but of a charwoman who declines to be a servant in her mental attitude. By some miracle of sympathy Mr. Stephens has managed to divine the attitude and point of view that one might expect of such a woman, so that we have here a study not only of youth, but of age. We are permitted to follow the innocent development of Mary Makebelieve, and to see the essential sweetness and cleanness of a nature under the growing spur and spell of wholesome sexual ripening. Nothing could be more delicate than the fashion in which all this is softly bodied forth, and indeed, the book could be read aloud in a mixed company of young men and women without embarrassment. Pathos the story has, and humor as well, and Mr. Stephens is a master of phrase, though free from any touch of mere cleverness or literary affectation. The scene in which Mary Makebelieve first finds herself seated beside the big policeman is one that any master might have been proud to have created. (Boston: Small & Maynard, $1.20 net.)

THE FINANCIER, by THEODORE DREISER, is one of the most seriously undertaken and carefully studied novels of recent years. It has more than seventy chapters and about 325,000 words, so that for length alone it is remarkable. Mr. Dreiser's laborious preliminary studies gave him a somewhat detailed knowledge of the topography and business conditions of Philadelphia in the period between, say, 1850 and 1873; an acquaintance with stock manipulation as practised in the latter part of that period; with political corruption as Philadelphia then knew it; with legal procedure in the prosecution of corrupt officials and their accomplices; and with the management of penal institutions. In addition to all this special knowledge the writing of "The Financier" required of its author no mean acquaintance with human nature, good and bad, and no small gift of conveying his own conceptions to the reader. There are three or four carefully elaborated figures among the *dramatis personæ,* the most successfully presented of whom is not he of the title rôle, or even his vivid young sweetheart, but rather the latter's deeply wronged and greatly suffering father. The financier himself, however, is an entirely possible, effectively conveyed and self-consistent character, while the girl is equally so. The wife, though a negative sort of person, is sufficiently real, and the like is true of half a dozen subordinate characters. Mr. Dreiser's deliberate method of obtaining his effects is that of multitudinous repetition. He attacks the mind of his reader, as Grant attacked Lee, with indefatigably repeated blows and overwhelming numbers. Phrases, incidents, almost whole scenes are repeated from time to time with only slight modification. The author is merciless in his detail. He is not

(*Continued on page 96*)

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WHAT THEY READ

(*Continued from page* 94)

content with letting us know what went on in court; he actually gives us the cross-examination of witnesses, excerpts from the argument of council, and large parts of the judge's charge. It is the same with scenes in the penitentiary, with details of dress and personal appearance, with house-building and furnishing, and with the minutiæ of business procedure. All of these things are done with care, and most of them with convincing truth, but they are far too voluminous. The era of Richardson is past, probably forever, and ably as Mr. Dreiser has tried, he cannot reasonably hope to make truly great fiction by the mere insistence upon realistic detail. He has genuine touches of passion now and then, but he could have compassed this without the iteration and reiteration of the girl's love for her rascally lover. Nobody can deny the frequent truth and the not infrequent power of what Mr. Dreiser has given us, but critical readers will agree that he might have made a greater book by making a shorter one. A departure from the truth of time and place will be discovered here and there by those who are old enough to know. It was a mistake, for example, to import the slang of to-day into the fifties and sixties of the last century. With commendable self-restraint the author has almost entirely avoided that tempting subject of satire, the glacial hights of Philadelphia's "best" society. His folk are nearly all residents of the region socially damned. (New York: Harper & Brother, $1.40 net.)

WHO LAUGHS LAST, by ASHTON HILLIERS, shows us this capable author in a species of fiction different from any that he has yet attempted. He opens his story in the fashion of his mid-Victorian predecessors who wrote those brilliant tales of hunting, love, and army life, which went uncommonly well in the late seventies and early eighties of the last century, but which a newer generation has neglected for tales no better constructed and far less ably written. Those who remember "Anteros" and "Breaking a Butterfly" will have a sudden sense of familiarity with much of "Who Laughs Last," although the wild performance that plunges Mr. Hilliers's young hero into difficulties seems almost too improbable a piece of folly for the fiction of our own times. Mr. Hilliers's American is also rather hard to accept, but when did any but an author of the highest quality manage to preserve the truth of nature in dealing with foreign types, and how often have the masters failed at this test. Mr. Hilliers has made a good story, but those who recall his first masterly novel cannot help wishing that he would quit experimentation and settle down to something definitely his own. He has possibilities that may be frittered away in the course he now pursues. (New York: G. P. Putnam's Sons, $1.35 net.)

THE PORT OF DREAMS, by MIRIAM ALEXANDER, is a brilliantly written tale of the Young Pretender's times and plots, which shows us characters and scenes, French, Irish, and English. There are scenes of passion, of violence, of intrigue, but these things are done with a fine restraint not found in the work of the commonplace, modern sensational romancer. Miss Alexander's publishers recall the fact that she won with the story, "Beyond the Law," a prize of $1250, and high praise from the eminent authors chosen to award that prize. The "Port of Dreams" is also a novel likely to attract the favorable comment of Miss Alexander's fellow novelists, and to win her a host of deeply interested readers. (New York: G. P. Putnam's Sons, $1.35.)

VALSERINE AND OTHER STORIES, by MARGUERITE AUDOUX, presents, in the original French and in translation, about a dozen studies rather than "stories" by the suddenly famous author of "Marie Claire." These studies vary in length from sixty small pages down to three or four. Their merit lies in the close observation and quick sympathy which they betray. Their defect, at least in translation, will be felt in the absence of dramatic movement. It is extremely difficult to reproduce in English the naive simplicity of Marguerite Audoux's French. The spirit of these little studies, however, has not by any means escaped the translator's skill, and one may learn here the simple and quaint details of humble lives as faithfully portrayed by a woman of the people—of the pipe makers who cover their hair with a handkerchief lest the briar root dust turn it purple, of the 'longshoreman supping within sight of his work at table with his little son, and encouraging the lad as he tells of doings at school, of the poor little woman of scandalous life who rescues her cat while the fire threatens both with suffocation. (New York: George H. Doran, $1.20 net.)

THE SODDY, by SARAH COMSTOCK, is a well-constructed, vivid, and well-told tale of life in a semi-arid region of the west. It is evident that the author writes whereof she knows, and that she has in addition to knowledge the selective taste and dramatic skill to make a story of genuine power and moving interest. Miss Comstock has hit upon an exceedingly fresh bit of human experience and local color, and her book deserves to be read by those in search of the new thing in American life and fiction. (Garden City: Doubleday, Page & Co., $1.30 net.)

THE TRAIL OF THE TRAVELERS

ITALIAN LANES AND HIGHROADS, by RUSSELL WOODWARD LEARY, contains a record of travel and observation in many familiar, and some unfamiliar, parts of the lovely Latin peninsula. Naples, Pompeii, and the fascinating region of Sorrento with the neighboring coast occupy the first three chapters. Rome has three more, and the Umbrian, walled towns have a long chapter to themselves. Assisi the author treats appropriately as the home of its great saint. The hill towns, the cities, great and small, of Tuscany, Genoa, and its neighboring lakes, Milan, and finally Venice occupy the last half of the book. Mr. Leary's pictures are many and beautiful, although most readers would perhaps have been glad had he omitted some of the familiar scenes and substituted for them such as illustrate more intimately the life of the people. (New York: McBride, Nast & Co., $1.10 net.)

OLD HOMES OF NEW AMERICANS, gives the author, FRANCIS E. CLARK, an opportunity to champion the cause of some immigrants whose

(*Continued on page* 98)

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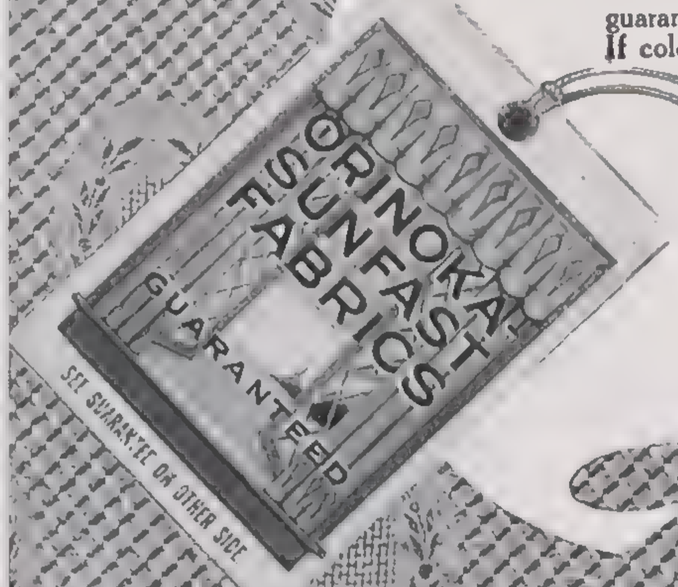
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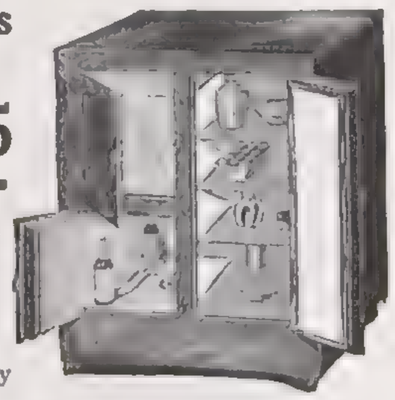
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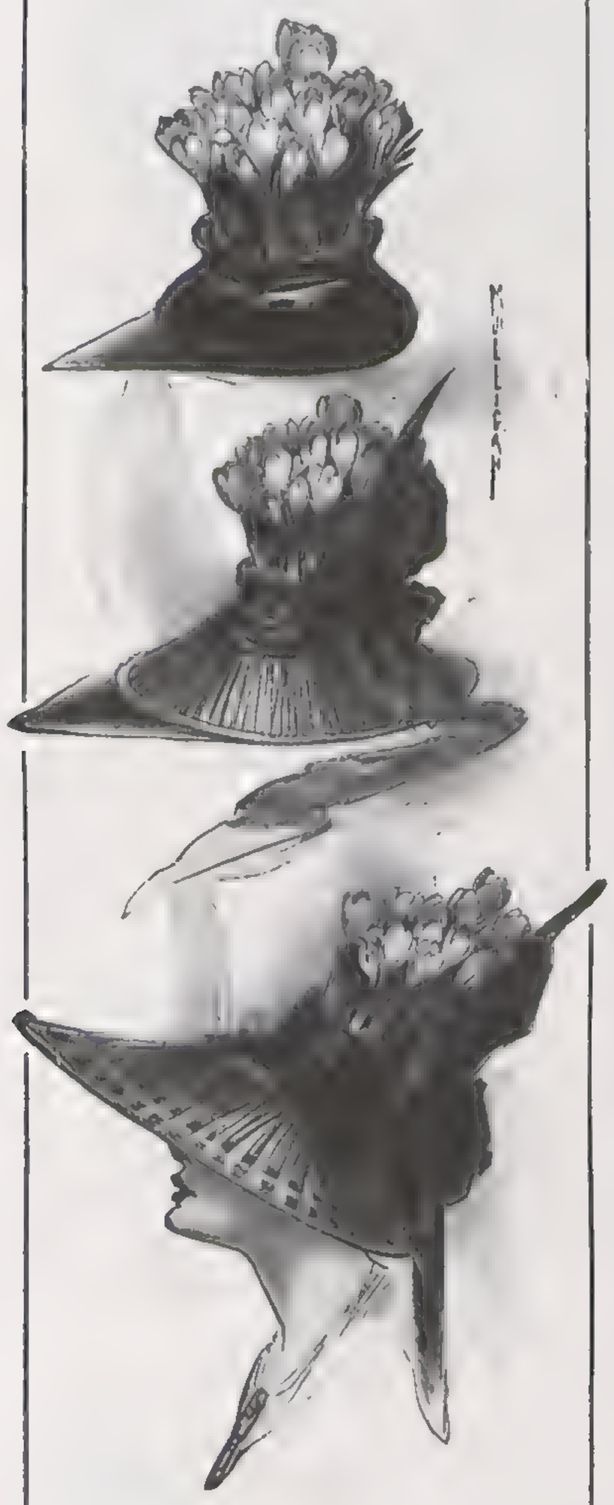
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WHAT THEY READ

(*Continued from page* 96)

coming has disquieted a good many of those whose land and institutions they wish to share. Mr. Clark records with enthusiasm his travels in Austro-Hungary, giving especial attention to the old homes of our Bohemian, Moravian, Polish, Ruthenian Hungarian, Croat, and Transylvanian immigrants. He has also a chapter on the great cities of the Dual Monarchy. The author is the founder of the Christian Endeavor movement, and his point of view is that of the Protestant, though it is not bigoted. He is a believer in the excellence of the peoples of whom he treats, and he is their eloquent advocate. The illustrations to the volume are well chosen and beautifully executed. (Boston and New York: Houghton, Mifflin Company, $1.50 net.)

FIELD DAYS IN CALIFORNIA, by BRADFORD TORREY, is not so much a book of travel as a quiet record of observations made by this lamented naturalist during a residence in California. The book is in some sort a memorial to the author, who died a few months ago, shortly after it was finished, and the frontispiece is a portrait of the man, showing a typically intellectual and unobtrusively amiable, New England countenance. There is much quiet humor in this record of a naturalist's loving study of nature, and there is no mere padding such as has made the nature-faker a byword. Some bits of description having to do with the southern coast and with the Yosemite are unpretentiously charming. Several chapters are concerned with particular birds, and none is more delightful than that dealing with the wild swans, truly a celestial company. (Boston and New York: Houghton, Mifflin Company, $1.50 net.)

WALKING ESSAYS, by A. H. SIDGWICK, will have its appeal to lovers of the open, and more especially to those who know English byways. Mr. Sidgwick's humor is a bit British, and therefore cryptic to Americans, and his learning is beyond the American vulgar, but those who know their classics, and those who like the quiet glow of our separated brethren's fun rather than our own more explosive wit, will enjoy these essays. Let it be whispered not unkindly that Mr. Sidgwick should register a vow, with heavy penalties annexed, never, never, never again to attempt verse. (New York: Longmans, Green & Co.; London: Edward Arnold, $1.40 net.)

WAYFARERS IN THE LIBYAN DESERT, by FRANCES GORDON ALEXANDER, tells a fascinating story of a little adventure in Northern Africa, undertaken and successfully carried through by two American women. The narrator has managed to convey the charm of the desert in a fashion which reaches every imaginative reader, and she has had the perception and skill to weave into the tapestry of her desert pictures threads of humor, most of which she owes to the vagaries of a spoiled little Arab boy. The book is delightful throughout, and its sixty illustrations, and more particularly the delicious bits that head the chapters, will charm all who read the text. The publishers have most fortunately and happily cooperated with the author by making her book physically worthy of the charming tale it has to tell. (New York and London: G. P. Putnam's Sons, $2 net.)

CHILDREN'S BOOKS

"The Fir-Tree Fairy Book," edited by Clifton Johnson, and intended for children between the ages of seven and twelve, contains more than forty tales from various sources, European, American, and Asiatic. Some are accredited to Grimm Brothers or to Andersen, the others to nobody in particular. Mr. Johnson tells his stories in sufficiently simple language, and with a sense of their imaginative value. Alexander Poppini furnishes distinctive illustrations in black and white and in colors. (Boston: Little, Brown & Co., $1.50 net.)

"The Book of Saints and Heroes," by Mrs. Andrew Lang, is perhaps the last of which the compiler's husband will figure as editor. Mrs. Lang has gone to many lands and sources for these tales of the saints who were also heroes. St. Augustine, St. Columba, St. George, St. Elizabeth of Hungary, and St. Francis Xavier in his character of apostle to the Japanese, are among those whose adventures help to make up this large volume. As usual in the series, the black and white illustrations surpass those in colors. (New York: Longmans, Green & Co., $1.60 net.)

"The Japanese Twins," by Lucy Fitch Perkins, written for children between five and ten years of age, with the possibility of pleasing some who are older, tells the imaginary story of two little folk and their friends and relatives in Japan. The author writes simply and interestingly of Japanese child life in many of its phases, and illustrates her story with most agreeable drawings, the work of her own pencil. (New York and Boston: Houghton, Mifflin Company, $1 net.)

"The Water Babies," by Charles Kingsley; a new edition in the Burlington Library, presenting a classic of childhood in attractive form; with twenty-four delicately-colored pictures by Ethel F. Everett. (Boston: Little, Brown & Co., $1.25 net.)

BOOKS RECEIVED

"Sonica," by V. Blasco Ibanez, is a historical novel going back to the days of Hannibal, by one of the most powerful of Spain's present great group of novelists, a man whose work is too little known in English. (New York: Duffield & Co., $1.25 net.)

"Ashes and Sparks," by Percy White; a novel dealing with the militant equal suffrage movement in England, and told with a delicately self-revealing skill in autobiographic form by the dry little man who plays a minor part. (New York: G. P. Putnam's Sons, $1.25 net.)

"The Street of the Flute-Player," a romance of old Greek life, by H. De Vere Stackpoole, told in a fashion to give an air of modern realism to a long-gone society, and none the worse for this method. (New York: Duffield & Co., $1.25 net.)

"The Elected Mother: A Story of Equal Rights," by Maria Thompson Davis; a humorous booklet of thirty-two pages, by the author of "The Road to Providence" and "The Melting of Molly." (Indianapolis: The Bobbs-Merrill Company, 50 cents.)

"The Irresistible Mrs. Ferrers," by Arabella Kenealy, daughter of the barrister who defended the Tichborne Claimant; a story of an exceedingly modern kind written by a practiced hand. (New York: G. W. Dillingham Company, $1.25 net.)

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A Coupé Built for Four—Motor Independence for Women—Where One Eye Is Better Than Two

THE coupé has always been considered preeminently a woman's car, principally because it is small, easily controlled, and well protected from rain, wind, and cold. But, as a rule, it will accommodate but one passenger in addition to the driver. To overcome this limitation some of the electric models have been designed to accommodate four, and even five, persons, but when the capacity of a coupé is increased to this extent, the vehicle generally partakes of the nature of a limousine, and may be dubbed such without any infraction of motor car terminology.

Recently a gasoline vehicle has been designed which, although to all appearances, is merely a roomy, two-passenger coupé, can nevertheless accommodate with ease four occupants. This is brought about by an ingenious seating arrangement which takes advantage of every square foot of space some of which has hitherto been unutilized. Yet ample room is allowed for each passenger.

A COUPÉ BUILT FOR FOUR

The ordinary coupé has only one double seat of the same size and type as that found in the average roadster or runabout; in fact, the ordinary coupé is nothing but an enclosed runabout. The space in front of the driver is occupied by the steering wheel and control pedals, while the room at the side of the steering wheel and in front of the other seat is usually wasted. By increasing the distance between the seat and the dash by but a small amount, room is provided for an extra passenger in front at the side of the steering wheel. This extra seat may be in the form of a folding, comfortably-upholstered chair, and as it is placed well at the side of the steering wheel, it will in nowise interfere with the driver's view of the road ahead. This is a design that has been adopted with great success in many electric coupés.

To permit the carrying of the fourth passenger the rear seat has been made slightly wider than usual and the additional seat thus formed between the two ends has been set back about six inches, the shoulders of the fourth passenger are therefore not in a line with those of his two companions, and so the total width of his seat need not be as great as though all three were sitting side by side. The body of this car does not "overhang" more than six or seven inches farther than that of an ordinary coupé, and yet the room allotted to each passenger is ample for comfort, convenience, and appearance.

AN AUTOMATIC TIRE INFLATOR

With the advent of the self-starter and electric lights, the modern motor car has become almost an automatic vehicle, requiring only a slight turn of the wrists or a manipulation of the thumb and forefinger to hold it to the proper course and obtain the desired speed. Consequently even the most delicate woman can act as her own chauffeur provided all goes well. There are, however, exigencies that test the strength of a man and to obviate these are numerous mechanical devices.

Tire changing has always been the bane of the tourist, but the perfection of demountable rims and jacks, by means of which a portion of the car may be lifted from the ground with the expenditure of but very little energy, have



made it possible for many women to drive independently of mankind. The difficult part of the proceeding is pumping the tires after they have been changed, and the seventy or eighty pounds of pressure required to the square inch by even the small runabout tire calls for more back-breaking work than the average woman is capable of exerting.

To overcome this serious obstacle, many mechanical tire inflaters have been devised. Some of these are built in with the motor, others are connected with the transmission, while a third type is operated directly by the explosions that run the motor. These may be attached to any motor, regardless of its type or age, and are so simple of operation that a tire may be inflated to the proper pressure without removing the gloves. The pump is small and compact, and is designed to be screwed into one of the cylinders in the place of a spark plug. A pipe leads directly from this pump to the tire to be inflated and when the motor is started on the remaining cylinders, the compression in the cylinder into which the pump is screwed creates an air pressure that is increased by the pump mechanism as long as the motor is run. There is scarcely a woman motorist who has not removed a spark plug, and as the adjustment of this pump is merely the replacing of one of the plugs temporarily, the operation is certainly simple enough for her.

Such a pump is a valuable touring accessory, and is well adapted to those cars that have not been already provided with a tire inflating apparatus by their makers. The cost of the outfit, including a sufficient length of rubber hose, is $10; for $2 additional a pressure gauge will be furnished by means of which the point of proper inflation may be determined at a glance.

THE TERRORS OF THE DARK

Night driving has so increased in popularity that a car not provided with a pair of powerful headlights in addition to the side lamps has not been considered "completely equipped" for several years. These lighting outfits are furnished by the manufacturers, so that every modern automobile is as ready to run in the night time as it is in the broad daylight. We have become so accustomed to the two mammoth "bull's eyes" in front of the radiator that their absence would create comment. Therefore, when a "cyclops" made its appearance at the Automobile Shows this winter, it was admitted that an innovation in headlights had been made. A single, large electric headlight set into the radiator just below the filler replaced the customary side lights. The reflector, the electric bulb, and the connections were set inside the radiator so that the light was flush with the outer surface, and had the appearance of being nothing more than a circular piece of heavy plate glass at the front of the motor bonnet. This did away with all unsightly side brackets, and as the construction was practically a part of the water tank and radiator, there could be no jarring or rattling of the headlight. When all manufacturers follow a common trend in the design of the body lines and in mechanical construction, it is to such details that we must look for distinctiveness in motor car appearance.



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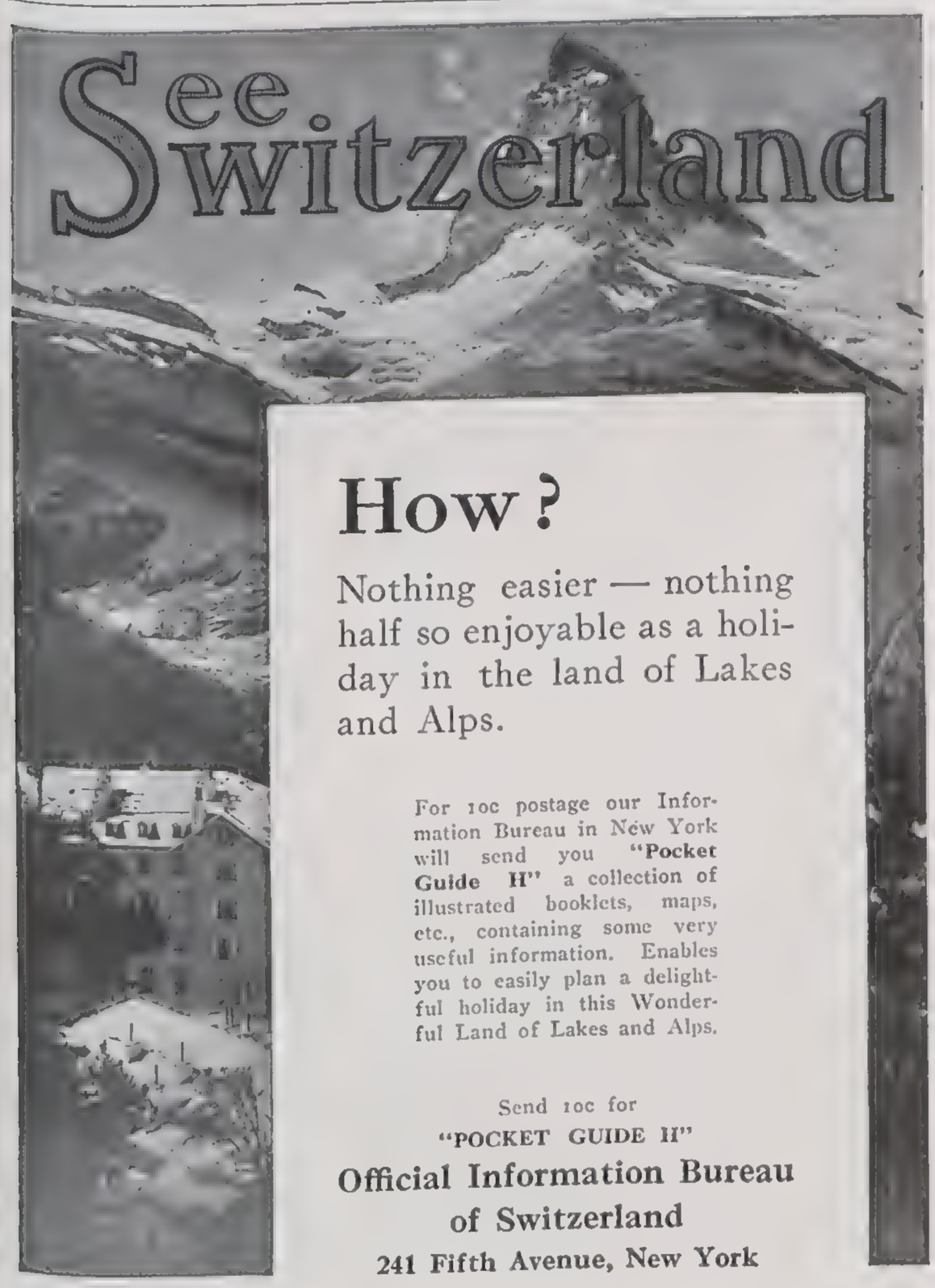
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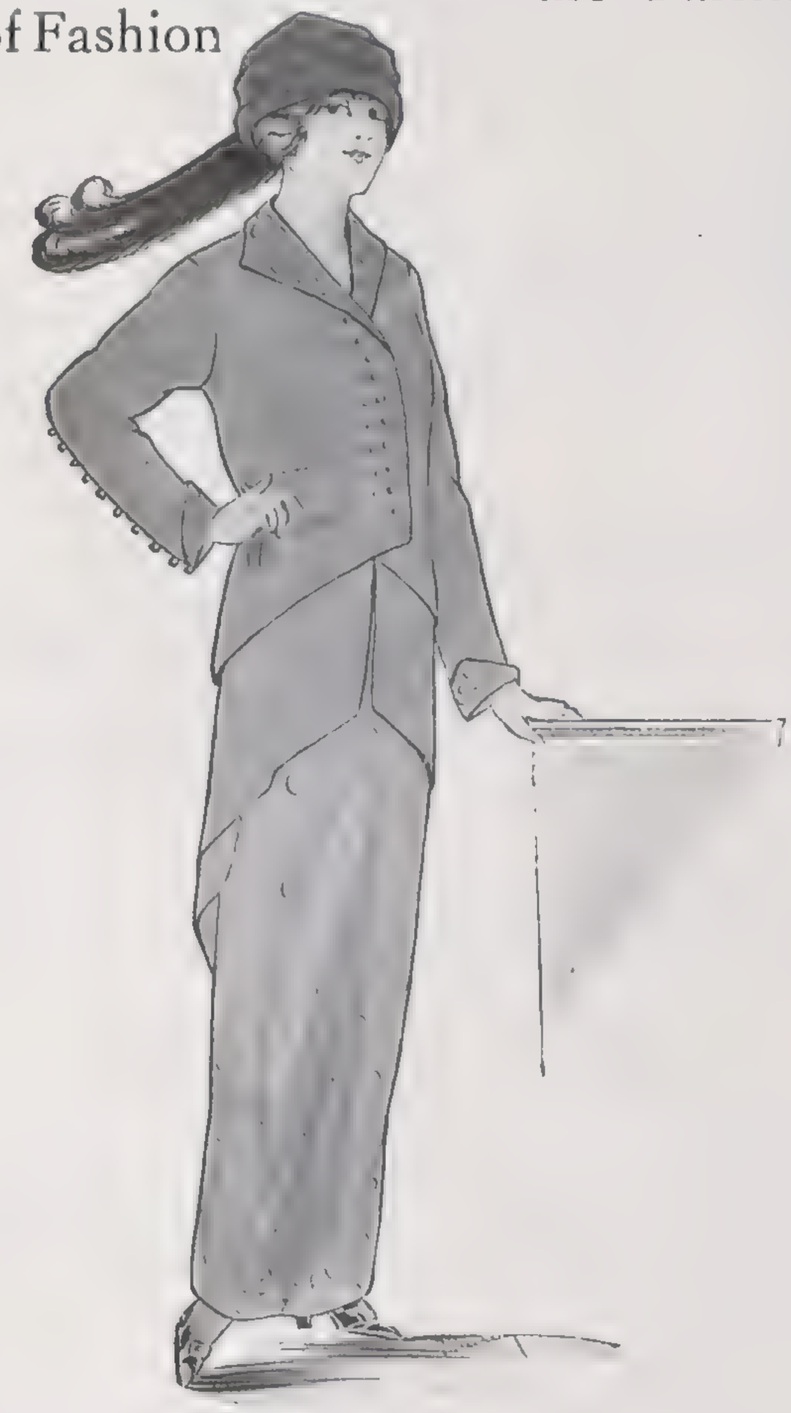
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SOCIETY



Died

NEW YORK

Hiss.—On February 27th, Philip Hanson Hiss, Jr.

Hoyt.—On March 8th, Gertrude Riker Hoyt, wife of Joseph B. Hoyt and daughter of the late Daniel S. and Joanna Field Riker.

Hyde.—On March 5th, Lewis H. Hyde.

Satterlee.—On March 7th, Jean S. Satterlee, widow of Edward R. Satterlee and daughter of the Rev. George B. Reese.

BOSTON

Athorp.—On February 19th, in Switzerland, William F. Athorp.

CINCINNATI

Stimson.—On February 18th, suddenly, George Pritchard Stimson.

WASHINGTON

Leiter.—On March 6th, Mary T. Carver Leiter, wife of the late Levi Z. Leiter.

Engaged

NEW YORK

Benson-Flagg.—Miss Thyrza Benson, daughter of the late Mr. and Mrs. Frank S. Benson, to Mr. Montagu Flagg.

Cannon-Prince.—Miss Marian De Forest Cannon, daughter of Mrs. Theodore Freylinghuysen, to Mr. John Dyneley Prince, Jr., son of Mr. and Mrs. John Dyneley Prince.

Castles-Francis.—Miss Frances Castles, daughter of Mrs. John Wesley Castles, to Mr. Pomeroy T. Francis.

Cutter-Cochrane.—Miss Anna Ladd Cutter, daughter of Mr. and Mrs. Ralph Ladd Cutter, to Mr. Adam W. S. Cochrane.

Doremus-Ropes.—Miss Miriam Doremus, daughter of Mr. and Mrs. J. Milton Doremus, to Mr. Ripley Ropes, son of Mr. and Mrs. Albert Gardiner Ropes.

Fleitman-Evans.—Miss Paula Fleitman, daughter of Mr. and Mrs. Ewald F. Fleitman, to Mr. Berne H. Evans, son of Dr. and Mrs. Cadwallader Evans, of Pittsburgh.

Jurgensen-La Montagne.—Miss Hilda Jurgensen, daughter of Mr. and Mrs. Julian Jurgensen, to Mr. Montague La Montagne, son of the late Rene La Montagne.

Manice-Poor.—Miss Phoebe Manice, daughter of Mrs. Heaton Manice, of Flushing, L. I., to Mr. Wharton Poor, son of Mrs. John C. Poor, of Washington.

Montgomery-Orrick.—Miss Helen S. Montgomery, daughter of Mr. and Mrs. John A. Montgomery, to Mr. Henry A. Orrick, Jr., son of Mr. and Mrs. Henry A. Orrick, of Baltimore.

Murray-Bacon.—Miss Virginia Murray, daughter of Mr. and Mrs. Henry Alexander Murray, to Mr. Robert Low Bacon, Jr., son of Former Ambassador to France and Mrs. Robert Low Bacon.

Onativia-Harling.—Miss Vera Onativia, daughter of Mr. and Mrs. Jose V. Onativia, to Mr. Frank Harling, of Boston.

Pell-Rogers.—Miss Gladys A. H. Pell, daughter of Mr. and Mrs. Howland Pell, to Mr. H. Pendleton Rogers, son of the late Mr. and Mrs. Henry Pendleton Rogers.

Schenck-Channing.—Miss Mary Aleid Schenck, daughter of the late J. Frederick Schenck and Mrs. Schenck, to Mr. Hayden Channing, of Brookline, Mass.

ATLANTA

Wright-Wilson.—Miss Arabella Tison Wright, daughter of Mr. and Mrs. James Silas Wright, to Mr. Edgar Stovall Wilson, Jr.

BALTIMORE

Albert-Burkhead.—Miss Mary Buchanan Albert, daughter of Mr. and Mrs. J. Taylor Albert, to Mr. Lennox Burkhead, son of the late Lennox Burkhead and Mrs. Burkhead.

CHICAGO

Copeland-Blatchford.—Miss Margaret Boyd Copeland, daughter of Mr. and Mrs. Frederick K. Copeland, to Mr. Nathaniel H. Blatchford, Jr., son of Mr. and Mrs. Nathaniel Blatchford, of Winnetka.

CINCINNATI

Chase-Christians.—Miss Alice Chase, daughter of Captain and Mrs. Stephen Chase, of Walnut Hills, to Mr. George Frederick Christians.

CLEVELAND

Glover-Barnes.—Miss Elizabeth Dale Glover, daughter of Mr. and Mrs. Charles Brown Glover, of Cleveland, to Mr. Thurlow Weed Barnes 2nd, son of Mr. and Mrs. William Barnes, Jr., of Albany, N. Y.

Hubbard-Tod.—Miss Marguerite Hubbard, daughter of Mr. and Mrs. Addison T. Hubbard, to Mr. Fred Tod, son of Mrs. William Tod.

DENVER

Brown-Benziger.—Miss Helen Brown, daughter of Mrs. J. J. Brown, to Mr. George J. Benziger.

MINNEAPOLIS

Wingate-Jordan.—Miss Sara Wingate, daughter of Mr. and Mrs. E. B. Wingate, to Mr. Walter B. Jordan, 2nd, son of Mr. and Mrs. William Alvin Jordan.

LOS ANGELES

Garner-Grant.—Miss Janette Adams Garner, daughter of Mr. and Mrs. John L. Garner, to Mr. Kenneth Crothers Grant.

PHILADELPHIA

Gross-Coleman.—Miss Marguerite Elizabeth Gross, daughter of Mrs. William D. Gross, to Mr. Robert L. Coleman, Jr., son of Mr. and Mrs. Robert L. Coleman.

Thompson-Ward.—Miss Catherine Ellis Thompson, daughter of Dr. and Mrs. Robert Ellis Thompson, to Mr. Charles F. Ward, son of Mr. and Mrs. Francis X. Ward.

PITTSBURGH

Painter-Hobart.—Miss Mildred Painter, daughter of Mrs. Byron H. Painter, to Mr. Harold P. Hobart, of Cleveland.

PROVIDENCE

Baker-Freidheim.—Miss Gladys Baker, daughter of Mrs. David S. Baker, to Mr. Felix Freidheim, of Germany.

Guild-Taft.—Miss Margaret Guild, daughter of Mr. and Mrs. Clarence H. Guild, to Mr. Fletcher Wood Taft, of Cambridge, Mass.

ST. LOUIS

Wall-Liebke.—Miss Dorothy M. Wall, daughter of Mr. and Mrs. Nicholas R. Wall, to Mr. Frank J. Liebke.

SAN FRANCISCO

McGunnegle-Sheridan.—Miss Elizabeth McGunnegle, daughter of Colonel George McGunnegle, to Lieutenant Philip Sheridan, U. S. A., son of the late General Philip H. Sheridan and Mrs. Sheridan, of Washington.

Mason-Read.—Miss Ruth Ord Mason, daughter of the late Lieutenant John S. Mason and Mrs. Mason, to Lieutenant Burton Young Read, son of Major and Mrs. George Read.

(*Continued on page 104*)



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SOCIETY

(*Continued from page 102*)

Sonntag-Murray.—Miss Ila Sonntag, daughter of Mr. and Mrs. Julian Sonntag, to Mr. Hamilton Murray, of Los Angeles.

WASHINGTON

Coudert-Riggs.—Miss Renee Coudert, daughter of the late Frederick Coudert and Mrs. Coudert, to Mr. Thomas Riggs, Jr., son of Mr. and Mrs. Thomas Riggs.

Weddings

NEW YORK

Behr-Newsom.—On March 1st, at the Church of the Transformation, Mr. Karl Howard Behr, son of Mr. Herman Behr, and Miss Helen Newsom, daughter of Mrs. Richard Leonard Beckwith.

Buchanan-Smith.—On March 12th, at the home of the bride's parents, Mr. J. Roderick Buchanan and Miss Rosalie Smith, daughter of Mr. and Mrs. Edmund Dutilh Smith.

ATLANTA

Wing-Wilmer.—On March 31st, in St. Luke's Episcopal Church, Rev. John Durham Wing and Miss Mary Catherine Ammons Wilmer, daughter of the Rev. and Mrs. C. Breckenridge Wilmer.

BOSTON

Robbins-Greenough.—On March 6th, in Trinity Church, Mr. Royal E. Robbins, son of Mr. and Mrs. Royal Robbins, and Miss Eugenia Greenough, daughter of Mr. Malcolm S. Greenough.

CHICAGO

Hutchins-Keep.—On March 29th, Mr. James C. Hutchins, Jr., son of Mr. and Mrs. James C. Hutchins, and Miss Margaret Keep, daughter of Mr. and Mrs. Chauncey Keep.

Miller-Maxwell.—On March 25th, at the home of the bride's parents, Mr. Terry John Miller and Miss Adelaide Maxwell, daughter of Mr. and Mrs. Charles E. Maxwell.

Schweppe-Shedd.—On February 22nd, Mr. Charles H. Schweppe and Miss Laura Shedd, daughter of Mr. and Mrs. John G. Shedd.

CINCINNATI

Lee-Ashbrooke.—On March 4th, at Seabreeze, Fla., Mr. Raymond Lee, son of Mr. and Mrs. Frank August Lee, and Miss Coriene Ashbrooke, daughter of Mr. and Mrs. Claude Ashbrooke.

NEW ORLEANS

Jersey-Rhodus.—On March 10th, in Christ Church Cathedral, Mr. Charles Chester Jersey and Miss Irene Markham Rhodus, daughter of Mr. and Mrs. William H. Rhodus.

Scheidau-Parker.—On March 11th, at the home of the bride's parents, Mr. Gayle Duncan Scheidau and Miss Harriet Ellen Parker, daughter of Mr. and Mrs. John B. Parker.

PHILADELPHIA

Hardwick-Dana.—On March 12th, at the home of the bride's mother, Mr. Lyndon Baldwin Hardwick and Miss Grace Rumsey Dana, daughter of Mrs. Stephen W. Dana.

PITTSBURGH

Morrison-Darsie.—On March 27th, at the home of the bride's parents, Mr. Robert Gaylor Morrison, son of Mr. Thomas Morrison, and Miss Margaret Darsie, daughter of Mr. and Mrs. James Darsie.

SAN FRANCISCO

Sypher-Bothin.—On March 3rd, at the home of the bride's father, Mr. Lee Sypher and Mrs. Jane Whittier Bothin, daughter of Mr. William F. Whittier.

Weddings to Come

NEW YORK

Davis-Steinway.—On April 5th, at the Church of the Incarnation, Miss Ruth Gardner Davis, daughter of Mr. and Mrs. Howland Davis, to Mr. Theodore E. Steinway.

Gilbert-Renshaw.—On April 15th, at the home of the bride's mother, Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert, to Mr. Howard Price Renshaw, son of Mr. Richard Renshaw, of Troy, N. Y.

Roosevelt-Derby.—On April 4th, in the Episcopal Church at Oyster Bay, L. I., Miss Ethel Carow Roosevelt, daughter of Colonel and Mrs. Theodore Roosevelt, to Dr. Richard Derby.

Wemple-Barnard.—On April 2nd, in the Chapel of St. George's Protestant Episcopal Church, Stuyvesant Square, Miss Madeleine Earl Wemple, daughter of Mrs. Alonzo E. Wemple, to Mr. Frank Edward Barnard, son of Mrs. Henry H. Barnard.

ATLANTA

Phelan-Wright.—On April 2nd, in St. Luke's Episcopal Church, Miss Mary Anne Phelan, daughter of Mr. Sidney Harris Phelan, to Mr. Barry Wright.

BOSTON

Zerrahn-Bradley.—On April 5th, at the Church of the Holy Spirit, Milton, Mass., Miss Constance Zerrahn, daughter of Mr. and Mrs. Franz Edward Zerrahn, to Mr. Charles Barnett Bradley.

CHICAGO

Edwards-Rodgers.—On April 12th, at the home of the bride's parents, Miss Dorothy Edwards, daughter of Mr. and Mrs. J. Augustus Edwards, to Mr. Fred Alexander Rodgers, of Providence, R. I.

Heath-Wharton.—On April 23rd, at the home of the bride's parents, Miss Florence Heath, daughter of Mr. and Mrs. Arthur M. Heath, to Mr. Frank Rigg Wharton, son of Mr. and Mrs. Richard Wharton, of Appleby, England.

Reddy-Doty.—On April 8th, Miss Mary Reddy, daughter of Mrs. James M. Reddy, to Mr. Paul Doty, of St. Paul.

DENVER

Sturgis-Suter.—On March 26, at Colorado Springs, Miss Margaret Sturgis, daughter of Dr. and Mrs. William Codman Sturgis, to Mr. John W. Suter, Jr., son of the Rev. and Mrs. T. W. Suter.

PITTSBURGH

Costin-Gordin.—On April 24th, in Calvary Protestant Episcopal Church, Miss Henrietta Barclay Costin, daughter of the late Ellison Louis Costin, to Mr. Frank B. Gordin, of Washington, D. C.

Charitable Intimations

Cabaret di Mi-Careme for the Benefit of St. Luke's Hospital.—On April 8th, in the ballroom of the Hotel Astor.

Charity Dance for the Benefit of the Stanton Clubhouse for Boys and Young Men.—On March 25th, in the ballroom of the Ritz-Carlton Hotel. The committee in charge includes Mrs. Mills, Miss Mabel Choate, Mrs. Blumenthal, Mrs. Francis C. Bishop, Mrs. James B. Eustis, and Mrs. Reginald Vanderbilt.

Entertainment for the Benefit of the Virginia Day Nursery.—On March 27th, at Sherry's, including Une Mache aux Fleurs et Legumes. The patronesses include Mrs. Richard Irvin, Mrs. H. Fairfield Osborn, Mrs. C. Ledyard Blair, Mrs. Ralph Sanger, Mrs. Henry G. Trevor, Mrs. Samuel Sloan, Mrs. Charles Steele, Mrs. William E. S. Griswold, Mrs. Winthrop Burt, Mrs. DeLancy Nicoll, Mrs. Harry H. Duryea.

Floral Fete and Thé Dansant for the Benefit of the Chapel Fund of Washington University.—On March 28th, at the Plaza. Patronesses include Mrs. Francis Burrall Hoffman, Miss Annie Leary, Mrs. Nicholas Murray Butler, Mrs. August Belmont, Mrs. I. Townsend Burden, Jr., Mrs. James B. Clews, Mrs. John B. Duer, Mrs. J. Duncan Emmet, Mrs. Grenville T. Emmet, Mrs. Ernest Iselin, Miss Georgine Iselin, Mrs. Robert Livingston, Mrs. Charles Oelrichs, Mrs. Francis Key Pendleton, Mrs. Eugene Philbin, Mrs. Henry Waters Taft, Mrs. Reginald Vanderbilt.

Performance of "The Magic Flute" for the Benefit of the Legal Aid Society.—On April 1st, at the Metropolitan Opera House. Patrons and Patronesses include: Mr. Arthur V. Briesen, Mrs. Andrew Carnegie, Mrs. Arthur Murray Dodge, Hon. Joseph H. Choate, Mrs. J. Pierpont Morgan, Mrs. James Roosevelt, Mrs. Stuyvesant Fish, Mrs. Elbert T. Gerry, Mrs. Edwin Gould, Mrs. John Henry Hammond, Miss Leary, Mrs. James Speyer, Mrs. Henry Villard and Mr. Fritz Achelis.

Shakespearean Ball Under the Auspices of the Imperial Order Daughters of the British Empire for the Benefit of the Home for Aged British Men and Women in this Country.—On April 8th, at the Ritz-Carlton, with six Shakespearean scenes, presented under direction of Mr. Ben Greet.

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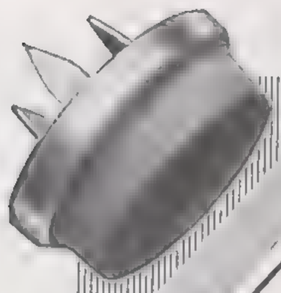
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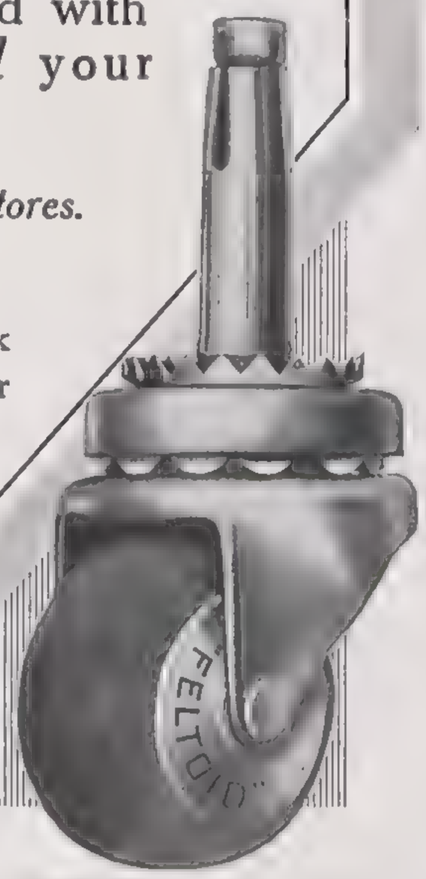
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ART



Calendar

New York—Fine Arts Building: National Academy of Design, March 15th to April 20th.

Pittsburgh—Carnegie Institute: Annual International Exhibition, April 24th, on.

ART NOTES

IF the exhibition at the Sixty-ninth Armory (at the present writing it is scheduled to go to Chicago) has done nothing else for New York, it has shown by contrast with the foreign extremists, that a good many American painters heretofore considered eccentric are in reality conformists. There can be no doubt that the eyes of New York have been rudely shocked and that a good many traditions have been suddenly and uncompromisingly upset. The thoughtless, ever ready to deride the new, along with the thoughtful, who arrive at the point of derision only after careful consideration, have all laughed freely, feeling, doubtless, that the laugh could never be turned against them. The belief that art is representative is so firmly entrenched in the minds of the many that more than one earthquake of the type at the armory would be required to dislodge it.. The real influence of that exhibition will not be felt for some time. Yet it is a deep-rooted force. Modernity is in the hands of the youthful, and the youthful, while they are the reckless, are the strong.

The International Exhibition of Modern Art has pointed out a path in which freedom, like wild flowers, is a thing of beauty. It has illustrated particularly the spirit of the age which, in every walk of life, is reaching out for greater personal liberty. It has shown that American art is not entirely compromised by the desire to be polite, that is, on the safe side. There is always in any expression carried on in one stereotyped way for a long time a need for new stimulus, for greater scope, if not in the thing said, then in the way it is said. The great diversity of the armory exhibition is in itself a virtue of value. It is exactly the sort of diversity that our current exhibitions sadly lack.

That the exhibition is the sort that New York has wanted for a long time is proved by the tremendous attendance and by the fact that long before the exhibition was over, the number of sales was twelve times the number recorded during the month of the last Academy show.

THE PAINTER OF TRUE VISION

An exhibition of the work of William J. Glackens, held for two weeks at the Folsom Gallery, attracted considerable attention. Catalogers would be, in a sense, justified in calling Mr. Glackens a direct follower of the French romantic Impressionist, Renoir. But in doing this they would be overlooking the fact that the American's point of view—humorous, sincere, trenchant—is far more powerful than any influence that might assail it. Glackens will always be Glackens.

Before he became so widely known as a painter, his reputation as a draughtsman was already an enviable one. No man in America has a truer vision than he. Furthermore, that vision, while it has without a doubt been affected by French influences, has always been fresh, keen, and spontaneous. By this I mean that it has been subjected to the facts of life rather than hindered by the schoolmen's laws of art, which, confining the artist within certain prescribed limits, prevent broad language and broad expression. While Mr. Glackens painted for a time in a key inspired by Whistler or the old masters, he now, through the influence of Renoir, has been led to see the light. He has become greatly interested in atmosphere, and yet, happily, has remained intensely interested in people. I imagine that if he had selected Monet, whose interest in people has never been very keen, instead of Renoir, as a master, he could never have altogether laid aside that interest in the animate world which is the secret of his art and certainly its greatest stimulus. His exhibition at the Folsom Gallery included a number of works that have already been seen and a number of new ones more daring than these. In the latter class, "The Pony Ballet" was perhaps most prominent. It depicted, not the entire ballet, but a piece cut from it with, it would seem, no particular compositional consideration. Only two dancers are shown upon the canvas, and the extremities of two others. They are painted with a realism, a force, that is, at first view, shocking, just as any bald truth stated without reserve must be shocking. It is a picture, too, in which one may find, along with the realism, some of the generalization of the later works of Degas. This generalization was evident elsewhere in the Glackens pictures, in the scenes at watering-places, in the nudes and semi-nudes, and in the portraits, particularly in "The Race Track," a picture in which the sunlight is superbly painted. Mr. Glackens paints not local gestures and attitudes, but permanent ones, the sort that will live as long as people live. More than this, he is modest and conscientious, and has put neither art nor himself upon an unapproachable basis. He is neither an intellectual nor a mystic. He is a modern who sees clearly and records his impressions honestly.

THE BONBONNIÈRES OF ART

Fifteen pictures of F. C. Frieseke, at the Macbeth Gallery, had a charm peculiarly their own. Mr. Frieseke has borrowed a great deal from the French—French mannerisms, the Gallic love of the pretty, the Gallic attention to trivialities, the Parisian love of frivolity. Though he wears the clothes of the present time, his spirit more truly belongs to the eighteenth century. He avoids a democratic love of truth. He does not place nature upon a high pedestal, but sees it through glasses at once optimistic and flattering. He is a butterfly sucking the sweets of life, flying from flower to flower, and never stopping for a moment where life is a little relentless, a little harsh.

He loves sunlight, but is out of patience with it when it is too hot. He is an idealist, but not a fervid one, for

(*Continued on page* 108)



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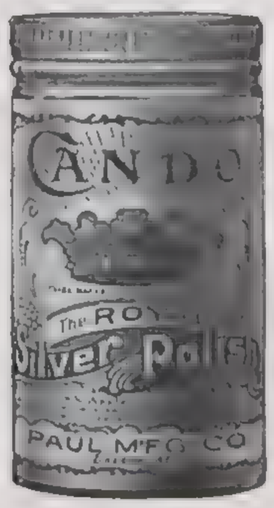
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ART

(*Continued from page* 106)

that would place him in the ranks of the fighters or, as his Chesterfieldian mind might see it, of the vulgar. There is a joy in his pictures, a certain languid happiness, refined so that it may not be obtrusive. He is an unusually able painter, and an exquisite colorist. The women of his painted world are the fragile flowers of the real world. One sees them resting gracefully on long chairs beneath colorful, Japanese parasols in well-trained gardens where even the conflict of color is subdued; framed in doorways against pretty sunlight; in flowered boudoirs filled with the frivolous furniture of the Louis'.

His world is, after all, fairyland. One may admire it as such and live in it, for a time, a life in which the days are serene, and noiseless, except for the occasional song of the yellow canary or the whirr of the humming-bird. Mr. Frieseke fills a place without which the cycle of art would be incomplete, just as in life, if there were no bonbonnières there would be lacking an apt contrast to articles employed for sterner purposes.

THE IDEALIST OF FACTS

Near the Frieseke paintings at the Macbeth Gallery were shown three pictures from the brush of Arthur B. Davies, the President of the Association of American Painters and Sculptors. Mr. Davies's canvases struck quite another note, profound yet idealistic, real yet symbolic. He reproduces, not the obvious facts of existence, the daily incidents, as does the average realist, but the emotions that inspire. And doing this with unusual verve of line and color (for he is a poet in art), he remains, despite the symbolic method, one of the greatest realists of our day, more closely and intimately associated with life than the majority of painters who, copying it fact for fact, learn the servility that it enforces, and are never inspired by its real spirit.

AN ARTIST ACROBAT

When a painter has gained a reputation for a certain kind of picture and suddenly swerves from that kind of picture to another, and that a new kind, people shout, as perhaps they should, "Bravo!" But I am afraid that an acrobat turning a double somersault is received with much the same acclamation, and I am not sure which of them most deserves the acclamation.

Pictures in Henry Golden Dearth's new manner, to the number of twenty-two, were shown for two weeks at the Montross Gallery. They were impressively modern in language, and therefore, to an extent, enigmatic. One felt as though the good English of a compatriot had become, through some strange freak of fancy, the undecipherable polyglot of a foreigner. Mr. Dearth has, during the past two years, turned a figurative somersault. But I doubt that Mr. Dearth himself has changed very much. He is the same man, the same mind, struggling at times rather incoherently with a language differently constructed and yet employed to give impressions of a viewpoint that has not changed a whit. Mr. Dearth has something in him of the impulsive child, and he has too much, perhaps, of the trained painter filled full of certain ideas about color, and of decided rules by which to regulate his drawing. His secession from the old method, while it has the impulsiveness of the child, is kept too carefully within the pale of the old régime to be whole-heartedly free and new.

The present style aims more directly than the former at decoration, but it is not, as a matter of fact, more decorative. The most realistic of Mr. Dearth's poetic landscapes had invariably a decorative trend. To-day when he paints a Rhodian jar, a Persian book, a Daghestan plate, an embroidered cross, or the bottom of a limpid pool, he makes the decorative scheme predominate. He avoids, or rather tries to avoid, representation, and yet remains more than ever a realist. The atmosphere of his early landscapes lent mystery to the facts it enveloped. His color schemes, though they are higher in key, are of the same soft, well-modulated intonation. Mr. Dearth has changed his language, but he has changed neither his voice nor his point of view.

THE PORTRAITISTS

The "Loan Exhibition of Portraits by Well-Known Living Artists," given at the Reinhardt Gallery through the cooperation of the Junior League for the benefit of the Music School Settlement, had much in it that was commendable and not a little of the sort of work that has caused artists to place portraiture in the commercial class. The fashionable portraitists of six nations were represented. In perhaps no exhibition of recent date has so much technical proficiency been displayed. Here were works by practically every one of the great virtuosos of the age, by Sargent, Sorolla, Zorn, Shannon, Lavery, Zuloaga, Boldini, and Besnard. The last mentioned was represented by that striking portrait of ex-Senator W. A. Clark painted with a brush that knows no halting, that the most terrifying problem never for a moment staggers.

As a painter the name of Sargent, who was represented here by a portrait of Mrs. John Tomlinson, doubtless appears higher in the roster than that of Besnard or, for that matter, of any other man here. In the case of the others, this is quite just. In the case of Besnard it is absolutely unjust. The attacks of the American and of the Frenchman are synonymously simple. But Sargent is fond of simple themes, of easy transitions of light and shade, of simple and direct schemes in arrangement, while Besnard is in his element and very happy only when the theme becomes complicated by a series of conflicting lights. And that he is particularly fitted to handle them is proved by the portrait of the millionaire senator. Even that past-master of paint, Boldini, must step back a little in the presence of Besnard. Boldini, by the way, was represented here by a portrait of "Mrs. X," lent by Mr. Charles A. Miner. This is far more serious and more charming than any of those acrobatic feats of his recent accomplishment.

J. E. Blanche has painted Mrs. Hugo Reisinger in colors that give a hint of Impressionistic influence. Leon Bonnat, with a portrait of Colonel Samuel Pomeroy Colt, is in a company that must inevitably make him seem labored, slow, and commonplace. Henry Caro-Delvaille, with a portrait of his wife and children, strikes the most modern note without, however, being very convincing.

There were portraits of Mrs. Paul L. Reinhardt by William Funk, who continues to bow down before the influence of the Early Englishmen; Mrs. Francis Burke Roche by Antonio de la Gandara; Mrs. Harry Wallis by John Lavery; Dr. Lewis Stimson by Gari Melchers, rather disappointing in drawing; Mrs. Henry R. Ickelheimer by John James Shannon; Hugo Reisinger by Anders Zorn, and Mrs. Philip Lydig by Zuloaga. Sorolla's portrait of the late Dr. Kurtz, director of the Buffalo Museum of Art, was painted the day before the sitter's death. It is a very able bit of painting, but it is not a very expressive picture.

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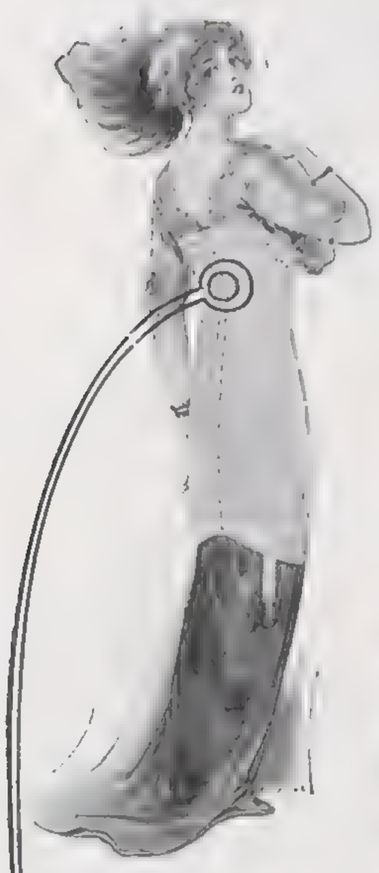
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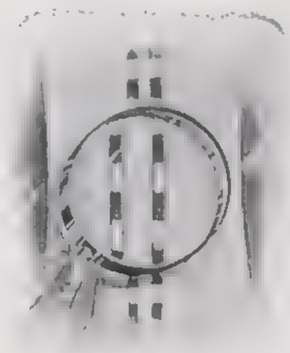
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New York

Mar. 25—Aft., Marcella Sembrich, song recital, Carnegie Hall.
Mar. 25—Eve., Volpe Symphony Orchestra, Carnegie Hall.
Mar. 26—Aft., Ernest Schelling, piano recital, Carnegie Hall.
Mar. 27—Eve., Philharmonic Concert, Carnegie Hall.
Mar. 28—Aft., Philharmonic Concert, Carnegie Hall.
Mar. 28—Eve., Oratorio Society, Carnegie Hall.
Mar. 29—Aft., Mischa Elman, violin recital, Carnegie Hall.
Mar. 30—Aft., Philharmonic Concert, Carnegie Hall.
Mar. 30—Eve., Martha de Lechmann, song recital, Aeolian Hall.
Mar. 31—Aft., Pasquale Tallarico, piano recital, Aeolian Hall.
Apr. 5—Aft., Fannie Bloomfield-Zeisler, piano recital, Aeolian Hall.
Apr. 8—Eve., Kneisel Quartet, Aeolian Hall.
Apr. 14—Eve., Julia Culp, farewell song recital, Carnegie Hall.
Apr. 15—Eve., Elena Gerhardt, song recital, Carnegie Hall.
Apr. 16—Eve., Columbia University Festival Chorus, Carnegie Hall.
Apr. 20—Aft., People's Symphony Orchestra, Carnegie Hall.

On Tour

Chicago-Philadelphia Opera Company

San Francisco, Cal.—Mar. 25, eve., "Salome." Mar. 26, aft., "Lucia;" eve. "Jewels of the Madonna." Mar. 29, aft., "Natoma;" eve., Farewell Gala Performance.

Germaine Schnitzer

Rochester, N. Y.—Mar. 27.
Chicago, Ill.—(Thomas Orchestra) Apr. 4.
Chicago, Ill.—(Thomas Orchestra) Apr. 5.
Boston, Mass.—(Symphony Orchestra) Apr. 25.
Boston, Mass.—(Symphony Orchestra) Apr. 26.

Alessandro Bonci

Asheville, N. C.—Mar. 24.
Raleigh, N. C.—Mar. 26.
Morgantown, W. Va.—Mar. 28.
Cedar Rapids, Ia.—Mar. 30.
Des Moines, Ia.—Apr. 1.
Oklahoma City, Okla.—Apr. 4.
Fort Worth, Tex.—Apr. 7.
New Orleans, La.—Apr. 12.
Charlotte, N. C.—Apr. 15.
Wilmington, N. C.—Apr. 17.
Albany, N. Y.—Apr. 24.
Philadelphia, Pa.—Apr. 26.

MUSIC NOTES

OF great interest, not only because of their correct rendition, but likewise because every number of the programme was by an American composer, was a recent song recital by Charlotte Lund. The programme follows:

Aubade.....Emma Hanson Bartmess
(Composer at piano)
A Prayer to St. Anthony of Padua,
Berthold Neuer
Where the Sunshine Grows,
Mary Helen Brown
Rose Dreamed She Was a Lily,
Mary Helen Brown
(Composer at piano)
Eileen.....Gertrude Sans Souci
There Would I Be....Margaret R. Lang
The Danza.....G. W. Chadwick
To a Wild Rose....Edward MacDowell
(First time used as a vocal composition)
The Sweet o' the Year,
Mary Turner Salter
Inter Nos.....Alexander MacFayden
Trauemerei.....Max Liebling
(Composer at piano)
To My Beloved.....Edmund Severn
Since You Went Away,
J. Rosamund Johnson
I'm Wearin' Awa', Jean...Arthur Foote
La Chanson des Lavandières,
Ethelbert Nevin
Allah.....A. Walter Kramer
(Composer at piano)
Serenade.....Gena Branscombe
Star Trysts.....Marion Bauer
(Composer at piano)
Ah! Love but a Day....Hallett Gilberté
(Composer at piano)
The Call of Rahda.....Harriet Ware
(Composer at piano)
The Cock Shall Crow,
John A. Carpenter
Licbesnot.....Ruth Helen Davis
(Composer at piano)
All the Words that I Gather,
Campbell-Tipton
Persian Love Song.....Frank Bibb
Sea Poem.....Frank Bibb
(Composer at piano)

The Wagner programme rendered by the Philharmonic Society on March 30th was unusually interesting. It included:

Flying Dutchman: Overture.
Tannhaeuser: 'Tannhaeuser's Pilgrimage."
Lohengrin: Prelude.
Rheingold: "Entrance of the Gods into Valhalla."
Die Walkuere: "Ride of the Valkyries."
Die Meistersinger: Prelude.
Tristan and Isolde: "Vorspiel und Liebestod."
Siegfried: "Waldweben."
Gotterdaemmerung: "Funeral March."
Parsifal: "Good-Friday Spell."
Rienzi: Overture.

Mme. Clara Butt, the English contralto, and her husband, Mr. Kennerley-Rumford, baritone, gave an English programme at Carnegie Hall on March 3rd. This recital marked the farewell appearance of these singers before their departure for Australia and New Zealand. Before going to the Pacific coast, Mr. and Mrs. Rumford will sing in Montreal, Chicago, Kansas City, and Denver. They sail from Vancouver April 16th.

Again Edmond Clément, the noted French tenor, charmed his audiences with a quite wonderful programme given March 11th at Carnegie Hall. M. Clément sang:

Rondel .....Dubois
Absence .....Berlioz
Les Cloches.....Debussy
Clair de Lune.....Fauré
Chant de Pâques.....Rougnon
A des Oiseaux.....Hue
La Sérénité.....Saint-Saëns
Mignonne .....Bruneau
Sérénade .....Bizet
Berceuse (Jocelyn).....Godard
Chanson d'Automne.....G. Barrère

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Geraldine Farrar

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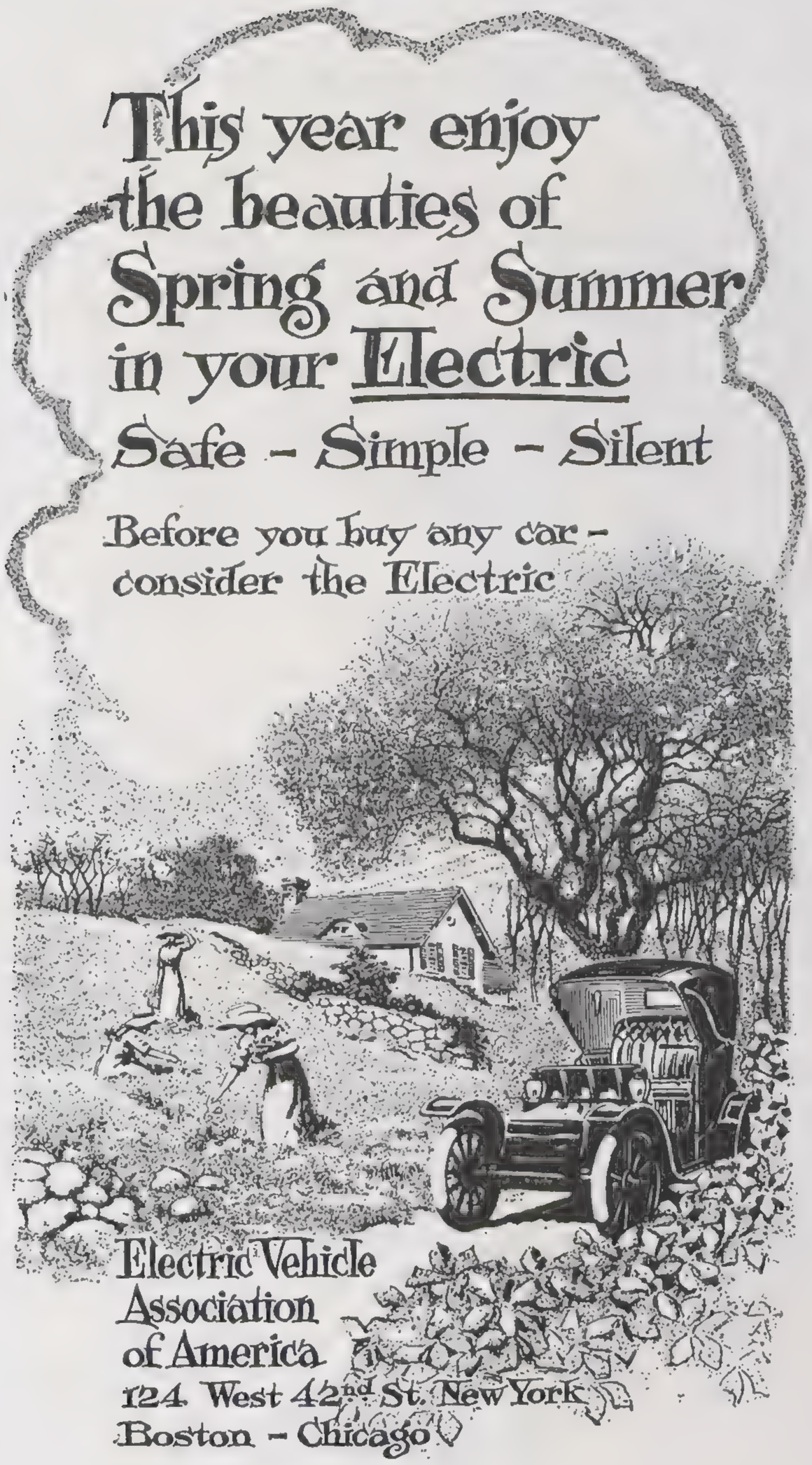




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Americans visiting England in 1913, who are interested in Gardening generally, and in Hardy Perennials in particular, will be more than amply repaid by visiting Messrs. KELWAYS' Nurseries, in Langport, Somerset, in the month of June, when the famous KELWAY PEONIES will be in flower.

IMPRESSIONS *of the* OPENINGS

BULLOZ

IN this house are seen many plaited skirts hanging in an unbroken line from the high waist, and worn with short, loose, hip-length coats rounded off at the corners of the front, but cut even length from there to the back. Many of the coats are made in a contrasting color from the skirt, or of a contrasting material in the same color, as a skirt of red-and-white striped tussur with a jacket of red *velours de laine*. Several of the skirts of street suits are gathered to short yokes in front, but are plain and flat in the back.

The house gowns show the short waist, with a pronounced blouse in the back over the high-waisted skirt, and a decided tendency to fulness at the upper part of the corsage through the yoke and shoulders. Many of the high-waisted gowns are trimmed with a loose, square-cut, tablier panel which runs from the line of the low yoke to just below the hips and is made of contrasting silk or brocaded ribbons. The evening gowns have the waist-line well defined, but even those with the most corseted effect have the upper part of chiffon, and are unboned and unlined. Parti-colored gowns are a noticeable feature of this collection.

Boutonnières or corsage bouquets of artificial flowers are shown with many of the suits and evening costumes. A typically French touch is a boutonnière of black velvet cherries, pinned to a wide revers of white linen printed with sprays of red cherries; this trimmed a simple morning gown of khaki-colored crêpe.

Shown at this establishment are three-quarter evening-wraps, cut like an old-fashioned dolman but with a low opening below the hips for the hand; these are often of the same material as the gown. The linings of these cape-wraps, and of the little, loose, basque-like boleros, are of self-toned chiffon.

models show a draped or puckered yoke which fits snugly from the waist to below the hips, and gives the effect of the bayadere, but is without its ends. Other models show this puckered yoke on the side only, and the front and back are covered by an extension of the skirt panel up to the line of the waist. Many crush girdles of moire or brocaded ribbon are being used. These are tied without ends at the middle of the high waist in front. One form of crush girdle ends in front in a short waistcoat.

Blouses to accompany the tailor suits are made kimono, and are so full that they bag over the high waist-line; the sleeves are long and tight-fitting. The material usually selected is chiffon or figured crêpe de Chine in a color contrasting with the suit, but never in white. Unlike the other houses, Béchoff-David shows not a single separate waist of white chiffon or net with dark tailor suits.

Sleeves are long and of two styles, either loose and ample through the upper part to the elbow, but tight from there to the hands, or in the form of a bishop sleeve, gathered into a band and a frill of lace at the wrist.

Gowns are all collarless, and in many the line in back has dropped from the throat to the shoulders, and is finished with a plaited net ruffle. Often the space above is filled in with a tight-fitted guimpe of plain, white chiffon, but quite as often the neck is left uncovered. There are some few, modified, Medici collars of lace, and there are wired frills, but the majority are flat and more in the sailor form. Wide, square-cut sailor collars of linen that reach from the line of the rounded neck to the shoulders, over which they fall, are shown on some of the costumes. These are trimmed with hemstitching and fine eyelet embroidery.

Much white linen striped with a color is used for the thin gowns which are made with plaited skirts of the striped goods, and tiny boleros of linen in a plain color.

BÉCHOFF-DAVID

THE waist-line at Béchoff-David's remains very high, particularly in the linen gowns and suits. This firm follows the general trend by sloping this line slightly from the front to the back. The skirts for the tailor suits are usually gathered to this exaggeratedly high waist-line, and from there hang without the least drapery to below the ankles. A good proportion are slashed at the side of the back or of the front, and are trimmed with oblong pattes of the cloth fastened with buttons. The same style of trimming is carried out in the jacket. The smartest jackets are cut straight, both back and front, so as just to cover the hips, and are made with long, tight-fitting sleeves inserted in a normal armhole. A good many fasten at the side of the shoulder with three medium-sized buttons, and from there hang loose to the bottom. They are perfectly plain and flat in front. The colors usually chosen for these tailor-made suits are light brown, tan, mustard, and navy blue.

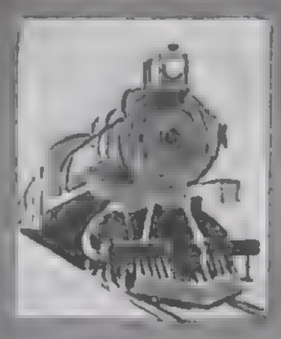
The use of the bayadere sash is a marked feature of the gowns. This ribbon is twisted around the waist and the hips, and tied in a loose, knotted end at the side or in the back. Many of the

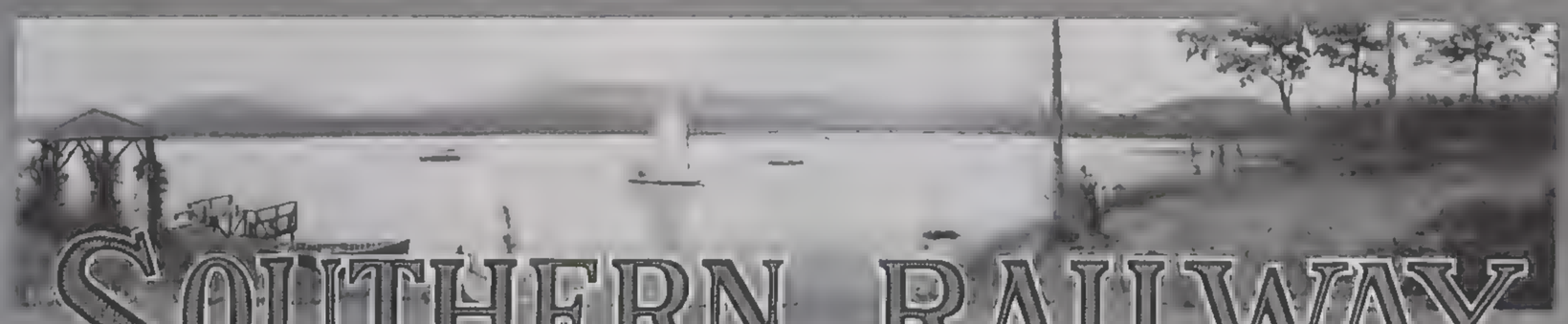
BERNARD

TAILOR suits and long coats have always been a feature of the Bernard collections. This year long coats and ulsters have been entirely replaced by the three-quarter coats of covert cloth, ratine, and heavy, loose-woven mixtures. They are made with raglan or kimono sleeves, are closed tightly at the neck, are full through the shoulders and hips, and taper down to just below the knee.

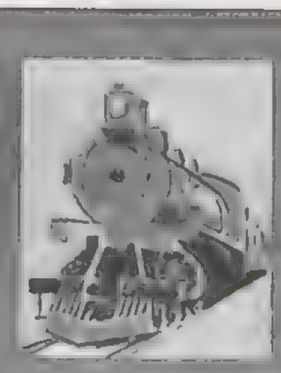
The cape and bolero this year show a decidedly mixed relationship. Just where one begins and the other stops, it is sometimes difficult to tell, and all that one can say with regard to certain models is that if they were not provided with apologies for sleeves they would be capes. Bernard shows several of these short, circular affairs, reaching just to the waist, with tight-fitting sleeves and made of a material contrasting with the skirt, such as black-and-white pin-head checks with a skirt of plain, dark serge.

An attractively novel model for a wrap is made with a long, flowing cape back, gathered at the neck into a short, rounded yoke with kimono sleeves fitted into a band at the wrist. The front is in the form of a double-breasted waistcoat.





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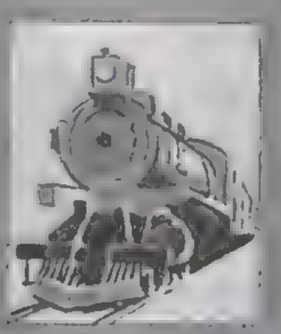
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PARIS *and* NEW YORK *on the* COIFFURE QUESTION

(*Continued from page* 35)

the broad, one-inch and one-inch-and-a-half variety, carved in the most intricate designs of pearl and crystal. Worth shows the osprey and aigrettes of all his coiffures posed in bands of this description, but he gives to them an original touch by placing the osprey directly in the back, so that it curves over the head in a continuous outline with the hair.

Ornaments for evening coiffures continue to be worn low over the forehead, and are formed of aigrettes rooted in rhinestone fillets or in bandeaux of silk or brocade.

To the left on page 34 is a sketch in which Carlier shows a dainty model of a gold fillet, very thin and slender, ornamented in the front by two tiny Mercury wings, from which shoots a black heron aigrette. In the sketch at the top of the same page is shown another style of his, a turban effect. A great, wide bow of orange-colored velvet ribbon is caught at the middle with a long buckle of jet, and posed on the head slightly at one side of the front; the long ends fall almost to the shoulder.

THE LOW COIFFURE

Although high hair-dressing is the newest style many fashionable Parisiennes prefer the lower coiffure. A style still much liked is the one arranged by Deste, a new arrival of the rue de la Paix, who, although of American origin, has established a very fashionable clientele. As will be seen in the illustration in the middle of page 34, she gives preference to hair parted in the middle and drawn low over the ears.



A semi-Egyptian coiffure: a filet of diamonds supporting, in a diamond base, a white aigrette



Gold veil holder with sapphires bordered with half-pearls



Gold butterfly winged in black moire and studded with pearls. This lovely pin may be used as a veil holder or a brooch



Gold veil holder shaped to curve to brim crown of hat

Gold veil holder studded with a triple brim or crown of hat



Shell hairpins mounted in gold and set with American pearls. Shell hairpins mounted in platina, set with diamonds. Gold and platina barrette richly studded with round pearls. Engraved barrette of very yellow gold
(Hair ornaments on this page from Theodore B. Starr, Inc.)

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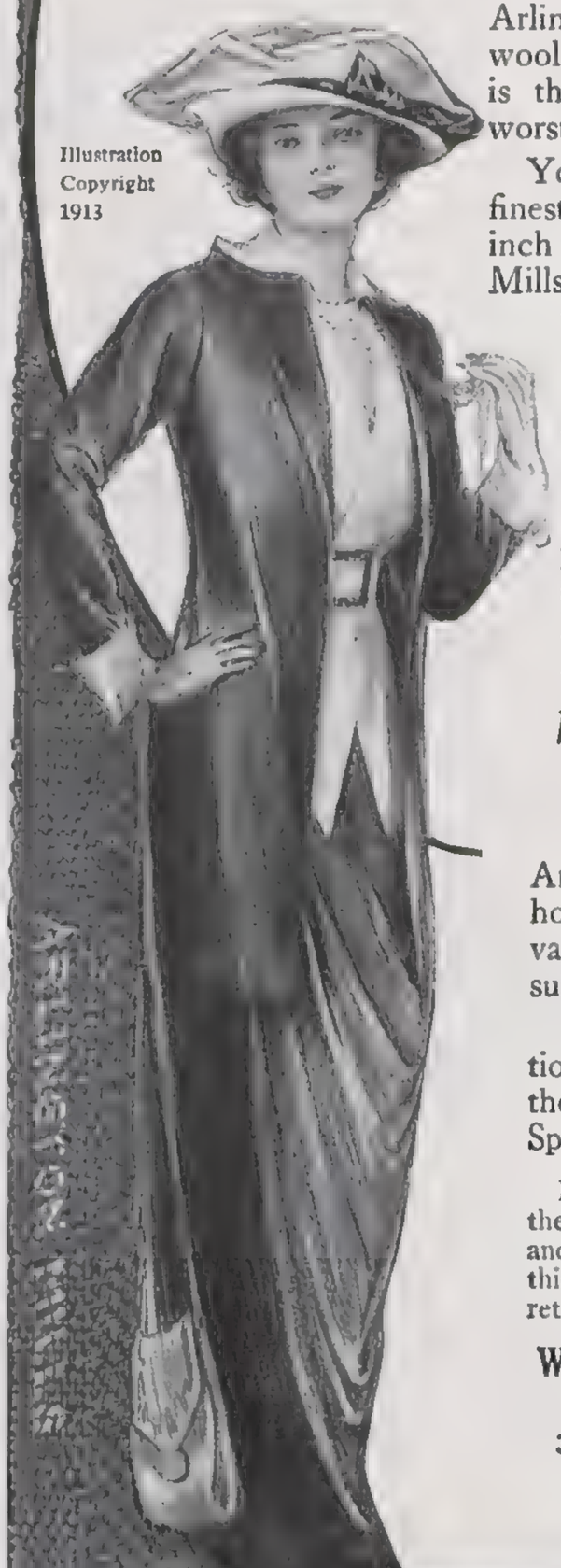


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So new that only the first shipment has been received in this country is a species of liquid rouge which can hardly be recognized by that name since it is so different from anything we l .ve ever had before. Too thick for a lotion and too flowing for a paste, it is to be applied to the cheeks with no further ceremony than merely rubbing it in the least trifle and allowing it to dry. The edges are very easily toned into the natural color of the cheeks because it can be spread into an imperceptible shade, and the effect is absolutely natural if properly applied. Subsequent powdering is unnecessary, as no visible hint of its presence is left other than a warmer rosiness of hue on the skin. Price, $1 a bottle. The same preparation comes in white for the arms and neck, and this, since it does not rub off, is generally considered more satisfactory than a liquid powder.

FROM THE PURVEYORS OF POWDERS

A delightful powder for the bath comes in small, daintily prepared packages, each sufficient for only one bath. There is no alkali in this preparation; it is non-poisonous and non-corrosive, and has a softening effect upon the water. This powder may be used in washing the finest lace or lingerie and is especially pleasant for the shampoo, as it leaves its delicate scent of *eau de cologne* in the hair. The little packages sell for $1 a dozen or 10 cents each.

Most ingenious is the wee handkerchief-puff with an embedded glass powder holder, that saves the feelings of the sensitive and spares the public the details of the dressing table. The device is a small, lamb's wool puff with a button fastened in the center of one side, to which is attached, by a buttonhole, a small piece of linen which is sewed to one's handkerchief, thus assuring it a safe anchorage. By the aid of this dainty deception one is able to administer a necessary powdering, while so far as the public is concerned one seems to be merely brushing a handkerchief across the face. The entire contrivance may be had for 25 cents.

CAREFULLY PREPARED CREAMS

Women who use artificial coloring matter or powder should be very careful to cleanse the skin thoroughly before retiring, as such preparations, however pure, clog the pores if left on during the night, and stop up the tiny outlets which are the means provided by nature for the removal of all impurities.

Many cold creams are too heavy to be employed for this purpose, and others have wax in their composition which renders them also unfit. Nothing better can be found than a specially prepared cream put up fresh for every order which has not only the requisite cleansing quality, b t is also a preservative and a builder of health and beauty. The natural oils so essential to these conditions are often dispelled or decreased by the temperatures of overheated houses, climatic conditions, and the much quoted strenuous American life, and the skin in consequence becomes wrinkled and dry. The finest, imported oils are used in the cream in question, and they serve to whiten, soften, and purify the most impaired complexion. This cream is sold on special order to the maker, under whose personal supervision each jar is filled and mailed directly to the purchaser. Price, $1 a jar.

If a mere cleanser be desired there comes a large tin jar of cream put up principally for the use of the theatrical profession, and costing 50 cents. This cream gets the paint and powder out of the pores effectually, but must not itself be left on the face. A good, bland soap with tepid water will wash it away and cleanse the face absolutely, after which some reliable skin food should be carefully rubbed in.

A PRACTICAL CHIN-STRAP

The habit of breathing through the mouth is said by many medical authorities to be the aggravating and exciting cause of many diseases of the throat and nose, and therefore a French invention, although primarily devised to correct the tendency toward a double chin will be of equal value in the department of health. Chin straps we have had for years, but this is a new species and has several new points which give it additional value. It is made of a specially-woven, porous fabric which allows free ventilation; it can be easily cleaned without damage and is perfectly sanitary. The entire chin is firmly supported, and the closely-woven fabric extends up along the outside edge of the cheek, thus supporting the muscles which are given to sagging into long, drooping lines from the nose to the mouth and from the mouth to the chin. Ribbons tied back of the crown of the head and from the back of the neck to the front of the head hold this reducer in place, and these ribbons may be drawn more closely as the muscles gradually contract.

REDUCE YOUR FLESH

The safe and speedy way is to use

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Dr. Walter's Elastic Slip-on

Made of strong rubber elastic webbing. They hold the body firmly, give an even pressure throughout and produce that uncorseted effect. Far superior to ordinary corsets.

Made to Your Measure
Price, $8 and $9
Perfect fit guaranteed



Dr. Walter's Elastic Slip-over

Made of strong rubber elastic webbing. Worn over the corsets and reduce the hips at the same time increasing comfort to a startling degree.

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Perfect fit guaranteed





These garments are made either to cover the entire body or any part. The results from their use are quick, and they are absolutely harmless, being endorsed by leading physicians.
The corsage shown in the center cut above can be worn under your corsets all day without the slightest discomfort. *Neck and chin bands,* $3. *Chin bands only,* $2.

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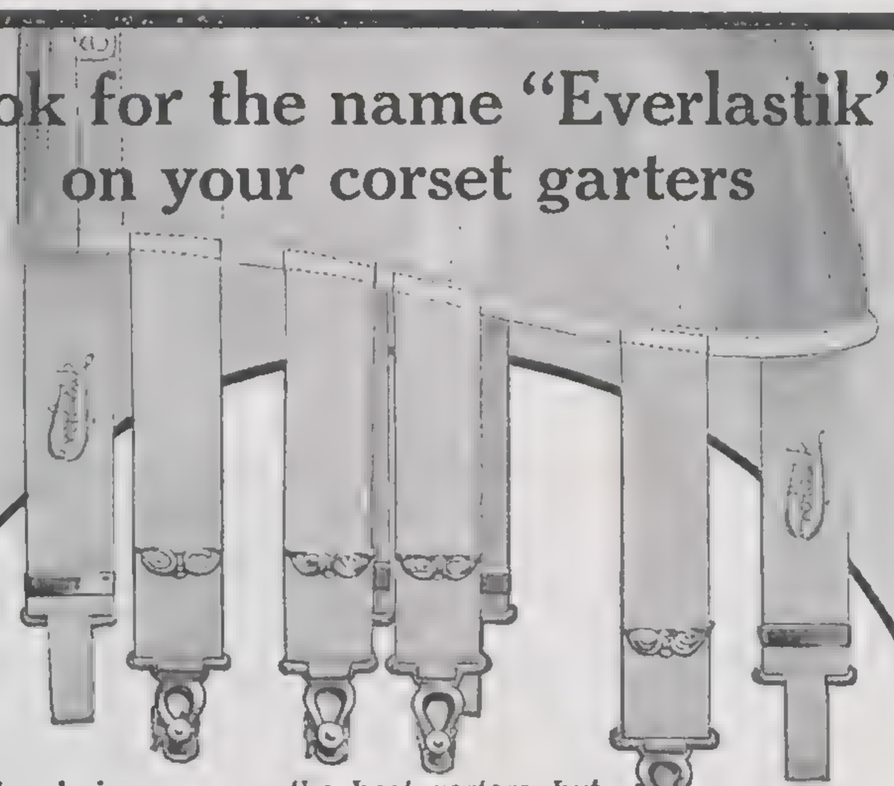
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Prichard & Constance.

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It not only insures you the best garters, but speaks well for the quality of the corset. It is an indication of the corset manufacturer's desire to give you real service and value in every part of the corset. EVERLASTIK is woven by a special process (patent applied for) which prevents the rubber strands from slipping after being cut by the needle in sewing. Retains its elasticity under all conditions. Saves trouble and expense of replacing garters. Demand separate supporters of EVERLASTIK and buy it by the yard. Name stamped on every piece.

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And Restore Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

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GAGE BROTHERS & COMPANY, CHICAGO

A DEPARTURE *in* VEILING— ACCORDION PLAITS

TO obtain variety in veils, countless designs, materials, and ornamentations have been employed. This spring an altogether new form has been resorted to—accordion plaiting. Veils so plaited are made in a number of styles to drape the picture hat, the toque, and the motor turban.

ITS PRACTICAL ADVANTAGES

Aside from its novelty, the accordion plaited veil has a number of practical advantages. Primarily, it is easy of adjustment, as it clings to the edge of the hat and follows the outlines of face and neck. Not the least point in favor of the plaited veil is that it will not muss. It can be conveniently rolled up and carried about in a handbag for an indefinite time, without its appearance being in the least impaired.

The plaits vary in size, and both straight and sun-plaiting are used. The material chosen may be either net or chiffon, but soft chiffon is rather more satisfactory. The pattern varies according to the style of hat the veil is designed to accompany; the matter of size is comparatively unimportant since any veil can generally be drawn out to the desired length.

VARIETY IN PLAITING

A model, of brown chiffon, shown at the top of the page, is so cut that the plaits cross the grain of the material. It measures one-and-a-quarter yards across the top and one-and-three-quarter yards at the bottom; this difference makes the sides and ends bias. In front the deep veil is slit from the bottom up to the collar line, allowing the ends to be wound scarflike around the neck and tied in back or front, or wherever it is most becoming.

A motor veil, plaited lengthwise, has decided practical advantages in the making and adjusting



When the motor veil is loosened, the horizontal plaits spring brimward into their natural folds



Bunchiness under the chin is obviated by splitting the lower edge to the collar line

The pretty accordion plaited veil easily adjusts itself to the line of hat and profile

A veil for motor wear, illustrated in the lower group, has plaits running lengthwise, so that when the ends are loosened, the plaits spring back to the top of the brim in their natural folds. The length is one-and-a-half yards, and the width that of the chiffon—one yard. The selvage forms the top and bottom finish, and hems are necessary only in the back.

The sunburst plaiting is especially pretty and unusual. The folds, very narrow at the bottom and fitting snugly to the neck, widen as they near the top, where a narrow elastic, slipped through the hem, aids in the adjustment. To preserve squareness, the veil must, of course, be cut by a special pattern.

AT THE PLAITER'S

If the veil is to be made to order it will be well to consult a plaiter as to the amount required for the shape and size of the plait desired. (A plait three-eighths of an inch deep is a good size.) The finishing of the edges must be done before the plaiting is put in, or the soft fall of the veil will be ruined and the outline of the edge will be unattractively irregular.

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Hair, Eyes and Feet



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Susanna Cocroft.

Miss Cocroft has prepared the instructions for this course. Those who know her national—yes international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

Wrinkles **Sagging Facial Muscles**
Double Chins **Flabby and Thin Neck**
Tired Eyes **Crows' Feet**
Pimples **Pouches beneath the Eyes**
Sunken Cheeks **Thin or Oily Hair**
Tender Inflamed Feet
Sallow, Discolored or Freckled Skins

and many other blemishes are relieved by invigorating the muscles and bringing a more nourishing blood to the parts affected.

The expression is invigorated, the skin becomes firm, smooth and clear, the hair glossy and abundant, and our pupils **look ten years younger.**

The direction of this work is in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training.

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They are made to your exact, individual measurements—a revelation in comfort, fit and style.

Logico Knit Union Suits enhance the beauty of your gown by ensuring a perfect fit. They are more comfortable than any underwear you ever heard of. Economical, too. You receive them direct from the makers, neatly packed.

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A Postcard brings style book and measurement blank

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When the circulation is forceful, the nerves strong, breathing correct, and vital organs working properly, disease germs, grippe and colds have little hold upon you.

I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room to following scientific, hygienic principles of health prescribed to suit your particular needs.

You Can Weigh Exactly What You Should Weigh

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I am at my desk from 8 A. M. to 5 P. M. personally directing my work. If you are in Chicago come to see me.
My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to *common sense.*



No Drugs—No Medicines

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Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.
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Judge what **I can do** for you by what **I have done** for others. I have relieved such Chronic Ailments, as:

Indigestion **Sleeplessness** **Nervousness** **Weaknesses** **Catarrh**
Anaemia **Headaches** **Torpid Liver** **Constipation** **Rheumatism**

The best physicians are my friends—their wives and daughters are **my pupils**—the medical magazines advertise my work.

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

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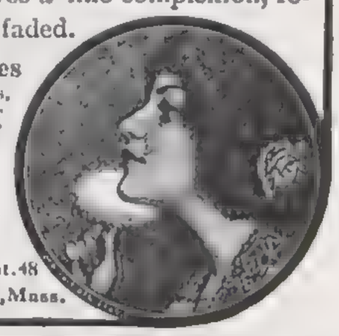
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We do not publish a catalog, as our work is entirely individual. Please give references when ordering, so that we may at once send articles for your approval.

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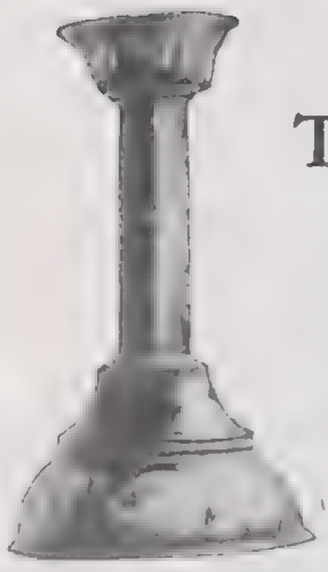
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Free delivery within 100 miles of New York. Beyond 100 miles special arrangements can be made depending on size of order.

McGIBBON & CO.

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A tin candlestick painted black, the preferred surface

THE TINTING *of* TIN

A Phase of the Interest in the Things of Old England is the Fad for Objects of Painted Tin



Dull colors and old patterns simulate antiquity

PAINTED articles are always in demand, though the base changes from silk to china and from china to leather according to the fad of the moment. Tin is now the base of operations. When the first English importation appeared in some of the exclusive New York shops about a year ago, it was looked upon as a novelty that it would be difficult to reproduce. But the experts were mistaken in that, for the decoration of tin is not difficult, and the proper kind of tin is now to be had in a number of shops and studios.

The present fad for painted tin is probably due to the general interest in the revival of old things, especially old English things. A good many years ago, painted tin was almost as much fancied as it is at the present time, and the few old trays and articles for the tea service that have come down from those days are now extremely valuable, no matter how battered and scarred they may look.

Old lacquered trays are in the same respected company. In fact, tin, in the beginning, seems to have been an imitation of the lacquer. But that stage is passed, and now it is frankly painted tin.

MADE BY HAND AND TO ORDER

There seems to be no end to the variety of things furnished in this medium. The work is, of course, done by hand, and even the tin object is usually made to order. This gives a great opportunity to the designer, but naturally increases the cost of the finished article. However, it makes for variety of design and does away with that bugaboo of the collector—duplication.

The first tin painted in this country was done in Boston, where trays and sconces of different sizes and patterns were made. Decorators in New York are now producing a great variety of objects, such as desk sets, scrap baskets, candlesticks, lamps, portfolio covers, candle and lamp shades, tea caddies, bookends, note-pads, and trays of all kinds; also flower pots, and saucers, lamp reflectors, linings for glass trays.

MORE DECORATIVE THAN USEFUL

Much of it is very quaint and decorative, and it is noticeable that a bit of it shows to excellent advantage in a richly furnished room, where its very simplicity makes it stand out in relief. In fact, these articles, the trays especially, must be largely decorative, since the paint, unless treated as little of the modern product is, with the hard lacquer finish, is very easily marred. This is especially true of the raised work, where the patterns are put on in relief, before even the first coat of background paint has been given the metal. Tin is not porous, and all decorations upon it cling rather by reason of their own cohesive quality than through any quality of the tin itself. For this reason, only the best of paints and finishing varnishes can be used when the regular ceramic process of japanning has been employed.

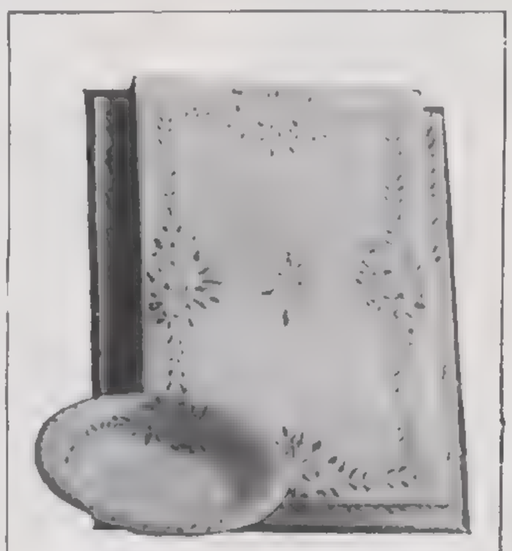
HOW AND WHERE TO USE BLACK TIN

The most popular decorations are in colors upon a black surface. Some cream grounds are used, and occasionally other hues, but the black is generally the richest and consequently the greatest favorite. The beauty of the work is in the quaintness of the design and the softness of the colors used. Dull tones are usually chosen for the pattern, as they best give the appearance of antiquity, which is the chief beauty of painted tin.

This tinware cannot be used indiscriminately; the furnishings of the room must be considered and the decoration must be harmonious. A bright craftsman-furnished room or one designed with a French motif is not the place to display it. It is best used among the rich, dark furnishings and heavy wood of the old English styles or in a Japanese or Chinese room.

THE METHOD EMPLOYED

Painting tin is fascinating work for the amateur, as the material required is not expensive, and a failure or two while learning is not a matter of moment. As a beginning, choose a well-formed, tin candlestick, the kind that can be bought in a household furnishing shop for kitchen use. Paint this carefully with black paint. When perfectly dry paint on the flowers in dull green, yellow, and red. Those not expert enough to make original designs can use an effective stencil. When this decoration is dry, give the whole candlestick several coats of the best vibert varnish, letting each coat dry perfectly before applying the next. When proficient in this art one of the prettiest objects to make is a window box. The regulation wooden window box may be carefully covered with tin by the plumber. Then proceed as with the candlestick. When finished, this box filled with ferns or a combination of ferns and flowers, makes a most attractive addition to the living-room of either a country or a city house provided, of course, that the furnishings of the room are in harmony.



Note-pad holder and ash tray in the cream color suited to the boudoir

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Specially prepared for immediate use
Most exquisite as a hot beverage.

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"Open your mouth
And shut your eyes,
I'll give you something
To make you wise."

Happy is the housekeeper who is wise to

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Look for the golden-yellow package. In it there is freshness and sweetness and fine flavor—everything that goes to make butter delicious. Meadow-Gold Butter is made from pasteurized cream.

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Berkey & Gay furniture is not costly and besides, whether you furnish your entire house, or only one room, or merely buy a piece or two, you have something which is not going to grow old but which will increase in charm for you with the years. Excellent wood is one reason for this, but purity of design and worthiness of making also have a prominent part. Berkey & Gay period pieces have that element of the artistic which is fundamentally beautiful; they do not represent whims nor the straining after the unique. Over fifty years ago we began making our kind of furniture. We may be old fashioned, but we keep on in the same way. When you buy anything bearing our shopmark it will be

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IT IS important that you see the Berkey & Gay shopmark when you buy. This shopmark is not a label; it is *inlaid* in every piece. It is made with the piece. It is a lasting guaranty, covering material, design, workmanship and value.

Our period pieces are studies from the authentic masterpieces of their times, while our "Flanders" is the most beautiful treatment of America's own wood — oak — you will find in furniture.

Our dealer, with the displays on his floors, and our portfolios of direct photogravures, enables you to select from our entire line.

Although you may not contemplate purchasing furniture at this time, you will be interested in our de luxe book, "Character in Furniture." It is illustrated from oil paintings by Rene Vincent, and gives in an informative way the history of period furniture. It is an expensive book — for us, but the demand has been so great that we have prepared another edition. We will send you a copy for fifteen two-cent stamps. Also, on request, we will mail you free "The Story of Berkey & Gay." It is a business story — if you have a boy he will be inspired by reading it.

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This inlaid mark of honor identifies to you each Berkey & Gay piece

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(No other store)



Herman P. Tappé, the originator of "Tappé," has severed all connection with his former establishment and opened a new shop under his own management at

25 West 57th Street
New York City

From
ONE EXTREMIST
to
ANOTHER

(*Continued from page 67*)

communion with that group of great spirits which included Manet, Monet, Courbet, and Degas. During this period he was tyrannized over by their influence and that of Daumier, Delacroix, even Rubens, Veronese, and Michaelangelo. Then in 1879 he retired to Aix-en-Provence to work out his own salvation. Here in seclusion he found the new rhythm so much admired by the moderns of to-day, and here, as much as man can, he got rid of the traditions of art that had hampered him so long, threw off the influence of other men, and began intimately to understand his subject.

The work of this period, which is Cezanne's great work, has something in it of the archaic quality of Puvis, if you will, or of primitive man. It is nature ordered by law, made rhythmical and complete, in arrangements of forms and colors that, by their juxtaposition and their harmonious concordance, lend the beauty and the nobility of life, and complete the picture. There can be no doubt of the greatness of Cezanne, just as there can be no doubt of the value of the wonderful romanticists, Gauguin and Van Gogh, whose intensity hurried his death. Now that we see these three giants of this exhibition, we can but wonder that we have waited so long for the pleasure.

CUBING A CANVAS

In the case of the Cubists and the other extremists, wonder is not paramount. Their methods are so obvious. Their influence will prove greater than their work. They have concocted formulas and carried them too far beyond the pale of life, and beyond the possibility of appreciation by the multitude. One of the sensations of the show—Marcel Duchamp's "Nude Descending a Staircase," shown in the Cubists' room (continually the most crowded one of the eighteen into which the drill floor of the armory has been divided)—was not even interesting as a picture puzzle, because there is possibility of solving a picture puzzle, whereas there was no such possibility in this picture.

OUT-CUBING A CUBIST

On the other hand, familiarity with the purely Cubistic productions of Picabia led to a certain understanding or, shall I say, deciphering of them. Out of the rhythmic mass of his cubes in red and pink and white and black, figures at last became discernible, and not seldom, a sense of beauty borrowed from the Classicists. But the sense of life, if it was there, was very successfully hidden beneath the disconcerting design. This is not so true of the work of Picasso, the father of the Cubists, who sometimes recalls Ingres.

The most that may be said of the art of the extremists among the Cubists, if it may be said at all, is that it is art in embryonic form. Cezanne said that nature might be divided into cubes. The Cubists have taken him too literally. Cezanne once said that fat form and fat color, thin form and thin color were indissolubly linked. Again the Cubists have taken him too literally, and, like most imitators, have attained only a surface understanding. They have grasped, not the substance, but only the superficialities; they have imitated the manner and forgotten the underlying quality, the inspiration which, in reality, is the only quality worth considering.

Particular beauty was lent the collection by the decorative pieces of the very human Maurice Denis; and power by the contributions of the Englishman, Augustus John. That so-much-heralded Post-Impressionist, Henri Matisse, was represented by over a dozen disappointing works, thin and unconvincing.

IN THE AMERICAN QUARTER

The revelation of the American section came in the screens of Robert L. Chandler. These were shown in Gallery A, devoted to sculpture, and made an unmistakable sensation. They were painted with great luxuriance and vigor and immense decorative value. The standard of the American pictures, on the whole, was unusually good.

The catalogue of the entire exhibition contained 1040 numbers. The exhibition was richer in diversity and in modernity than any ever held in this country. Indeed, there can be no doubt that it will go down in the annals of American art as one of the most important, if not the most important exhibition ever held here. Those who scoffed are those who are not in sympathy with modern art, for modern art was the controlling spirit of the exhibition.





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Reasonable Prices

WITH increased space, an added staff of fitters, and all fittings under the personal supervision of Mr. Jacobs, we are better prepared than ever before to assure correctness in every detail.

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We do not issue a catalog.

GETTING a shoe that fits is not a matter of chance.

The proper fit of a shoe depends almost entirely upon the skill of the manufacturer. The quality of leathers, method of tanning them, accuracy of cutting, method of sewing—these are what produce well-fitting shoes. In the

THOMAS CORT
SHOES

the fashionable style and custom-like fit is produced by using only the finest selected skins, long-time tanned; uppers and vamps are fitted by hand, and all edges are hand-skived, or shaved, so that seams are absolutely smooth. This makes a shoe that moulds to the foot with glove-like smoothness and comfort.

We want to prove to you that the Thomas Cort is the most stylish, perfect fitting and economical shoe you can buy. One pair will do it. $8 upwards. Let us tell you where the fashionable Thomas Cort Hand-Sewed Shoes may be seen and critically compared.

Write for Style Brochure.

THOMAS CORT, NEWARK, N. J.

Martin & Martin
1 E. 35th St., New York.

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39 Rue de Chaillot, Paris.

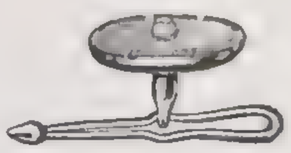


FOR EVENING DRESS WEAR
Krementz Bodkin-Clutch Studs and Vest Buttons

(with Cuff Links to match)



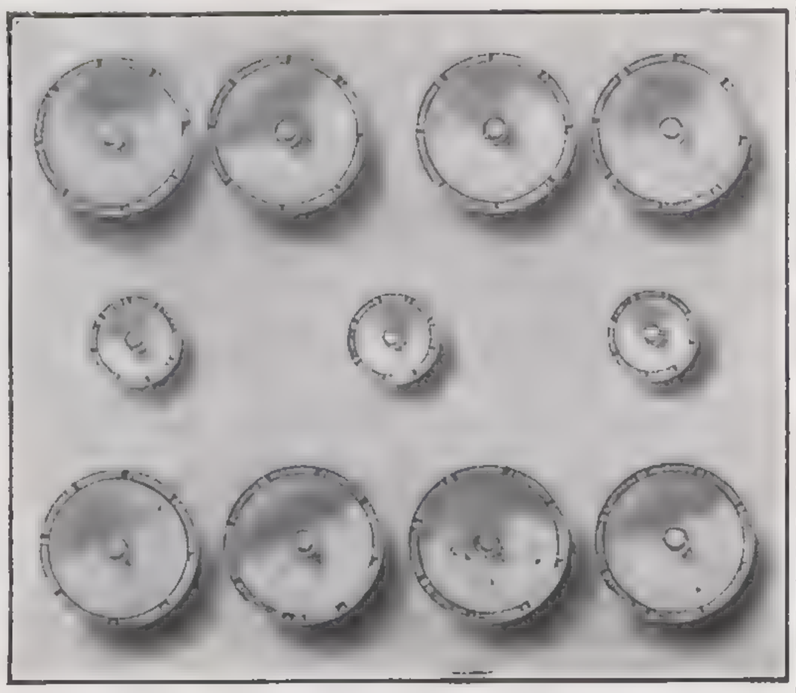
appeal to the most fastidious because of their perfect finish and simplicity of operation.



THEY GO IN LIKE A NEEDLE

without marring the stiffest shirt front, and

HOLD LIKE AN ANCHOR



At the jeweler's you'll find many beautiful styles, besides this one, that is made of the finest mother-of-pearl, mounted in Gold or Platinum, with Pearl Centers.

Booklet on request showing many styles.

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.

Largest Manufacturers of High Grade Jewelry in the World.

Geraldine FARRAR

writes about "delicious"

CrémeNerol



Copyright 1909 by E. F. Foley, N. Y.

I am very glad indeed to express my complete satisfaction with the delicious CREME NEROL, made by Forrest D. Pullen. It has my hearty and sincere recommendation.

¶ **CRÉME NEROL softens, whitens, purifies** and **beautifies** the most sallow, rough or impaired complexion and prevents premature wrinkles. It is prepared under the **personal** supervision of a face specialist who for years has made a close study of the skin and its needs.

¶ **CRÉME NEROL** is **not** for sale at drug or department stores. Each and every order is filled with delightful, **freshly** made cream, absolutely free from all preservatives, and mailed direct to the user.

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FACE SPECIALIST

318 Lewis Avenue, Brooklyn, N. Y.

My new booklet, describing many other Nerol toilet preparations, will be mailed upon request



Win the Admiring Glance

TO keep your complexion above the average—to win the admiring glance from all on every occasion, use ELCAYA the exquisite toilet cream which refines the skin, keeps it soft, healthy, glowing with color and assures that beyond-the-ordinary type of beauty.

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"Makes the Skin Like Velvet"

entirely renews the complexion after the trying winter weather; makes the skin soft, clear, inviting and keeps it naturally beautiful. ELCAYA became the first choice of "well-groomed" American women, because they demand a toilet cream of distinct superiority and purity—the best "beauty-aid" that money can buy. ELCAYA is no more expensive than ordinary creams and before you use one jar you will understand why it is held in so high esteem by refined women everywhere.

Let it be your choice, too—ask for ELCAYA—you will be better pleased with it than any cream you ever used.

All Dealers, Nation-wide, Sell ELCAYA

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Trial Size for 2c. *Send Dealer's Name*

James C. Crane, Sole Agent, 108A Fulton St., N.Y.

The J. V. H. Shirt Waist

"Tailored to order"

What Makes a Quality Waist?

A really superior shirt waist must embody Fashion's best ideas in design, materials and making.

But that is not all. Those who wear them know that it is expert cutting and fitting which makes possible the beauty and smartness of this type of waists. And this explains the continued success of the J. V. H. made-to-order waists.

Only imported materials of finest quality are used in the J. V. H. waists. Each is made under my personal supervision, and a perfect fit is guaranteed or money will be refunded.

Send for samples, Spring designs and complete measurement blanks.

PRICES, $3.50 AND UPWARD.

Julia V. Helmer
505 A Snow Building, Syracuse, N.Y.



SEEN IN THE SHOPS

(*Continued from page* 58)

PURCHASABLE IN THE QUAKER CITY

A smart shop in Philadelphia is now showing some excellent values in dresses. There is a dress in which a heavy-weight, white cotton ratine and black-and-white ratine crêpe are smartly combined in a copy of an imported Russian blouse model. The skirt is of the ratine, and has a broad front gore which reaches to the edge of a wide back panel from which two sharp points jut out a little below the knees and catch the drapery of the front gore. The Russian blouse waist is made of fine French crêpe with an irregular ratine stripe in black and white. A shallow yoke with its back and front extending well over the shoulders is made of the ratine. There is a sheer collar of embroidered organdie, and the three-quarter sleeves are gathered into shaped, ratine cuffs. The blouse opens straight down the left side, and is fastened with heavy black-and-white buttons which appear also on the skirt drapery and on the cuffs. A white leather belt with an inlaid black buckle holds in the fulness at both the front and the back of the high waist-line. The price of this smart frock is $55.

A bargain is to be had in a three-piece suit made of white, blue, or rose-colored linen, which sells for $17.50. The good materials and excellent lines of this simple dress are its noteworthy features. A shallow, rolling collar forms a V-neck which is finished by a black satin tie slipped through buttonholes and knotted sailor-fashion at the throat. The three-quarter sleeves are set plainly in the armholes and end in a shaped cuff. The skirt is cut in two pieces, and is untrimmed, save for two crochet buttons set on a point of the overlapping front gore just above the hem. The coat is short, with a tiny sailor collar in the back and a deep front closing fastened by two buttons. The shaped coat skirt, four inches deep, reaches from the front to the edge of an elongated back panel, under which it is slipped and held by two buttons.

LINGERIE BLOUSES

A hand-made blouse of French cross-barred lawn in white, pink, blue, or lavender made on one of the new models may be bought for $7.50. The fulness is gathered into a yoke, deep in the back and shallow in front, and a central box plait fastened down the front with lawn-covered buttons is edged by a graduated, plaited ruffle of hemstitched lawn. The Dutch neck is finished by an embroidered, rolling collar and a black malines bow.

An excellent tailored model, high-necked and opening in the back, sells for $8. It is of French lawn, and is entirely hand-made. The fulness of the front, the back, and the sleeves, is laid in three-quarter-inch box plaits. A cluster of fine tucks forms a central panel in the front, which is trimmed with crochet buttons, and fine tucks are also used on a set-on shoulder strap. The collar is of tucked lawn and lace, with a frill of lace at the upper edge, and the long sleeves end in a three-inch, tucked cuff which is finished by a lace-edged frill.

A more elaborate hand-made waist is priced at $12.75. It is of French lawn, has long sleeves with embroidered, turnback cuffs, a rolling collar to match, and a shallow yoke into which the tucked fulness of the waist is gathered with a cord. This waist opens at the back, and down the front it has a short band of beautiful filet lace, edged by a tiny, scalloped band of lawn. A white satin bow is set at the joining of the collar with the band of lace, and two white satin buttons finish the lower edge of the band, below which the lawn is embroidered in a flower motif.

A model which opens in the back has a front trimmed with five bands of tucks separated by two threads of curiously applied crochet which interlace to form an open pattern. The turnover collar, and the turnback cuffs on the long sleeves, are also trimmed with this same dull-thread crochet. Price, $16.50.

SILK SHIRTS AT UNUSUAL PRICES

A specialty silk shop is now making up from its own stock the stiff tailored shirts of wash silk which are such a convenience. Besides being remarkably reasonable in price, these shirts may be had in size 32—a size smaller than most shops carry—or they may be ordered in any special size for one dollar more than the regular price. A plain waist on the model of a man's shirt, with or without a tucked bosom, comes in many patterns of Habutai silk for $3.75. The same model, untucked, with a small pocket, a rolling collar, and tucked cuffs, comes in a heavy white shirting for $3.95. A new spring model is being made in a striped, wash crêpe for $5.75. It is more formal in style than the above models, and has a high collar and long, plain sleeves ending in shaped cuffs. Clusters of tucks adorn the front, and silk-covered buttons finish the irregular flap of the front opening.

SILKS BY THE YARD

So great is the variety of wash silk patterns to be had that many people select the materials from which to have their shirts made, and so avoid getting a too-common pattern. The prices of the 32-inch materials are 65 and 85 cents; the styles are legion, and bargains are often found. Among other silks at unusual prices may be mentioned brocaded crêpe de Chine for $2, dress moire in street shades for $1.25 and $1.50, and silk serge, diagonally woven, in two tones, and 24 inches wide, for $1.10.



SILK PETTICOATS

Silk petticoats are selling at unusually low prices. They range from $2.95 to $5 and $6. The $2.95 style comes in chiffon taffeta with a plaited ruffle, topped by a shirred band of silk, and without a dust ruffle. Messaline or soft taffeta skirts with deep, plaited and tucked ruffles, protected by narrower silk under-ruffles, come in a $3.95 quality. The latter style may be made to order, fitted about the waist, for $4.50 and up.

FURS STORED AT HOME

While some of us know that bags may be bought which will enable us to save the expense of having our winter garments put in cold storage during the summer, there are surely many who do not realize that these receptacles come in sizes to fit either the largest or the smallest piece of clothing. A tar bag recently manufactured has an improved closing arrangement at the top and a double bottom, allowing fully six inches of expansion. One firm sells cedar moth chips and other moth preventions, among which are sheets of tar paper which may be spread among the garments packed in trunks.



"FOR shirt waists I want a dress shield that will not show.



CRESCENT SHAPE

"So I buy Kleinert's Crescent Shape Dress Shield.

"If I want to know exactly what dress shield to buy for any dress, I look at

Kleinert's

Dress Shields CHART

"It shows just the Kleinert's shield I need for each garment.

"Do as I do.

"Consult Kleinert's Dress Shields Chart at the Notion Counter."

Ladies' Footwear
TO - YOUR - ORDER

Model No. 68



Spring's Fascinating Style **"EMPIRE"** Made in Ideal Kid or Patent Calf. Also in Buckskin, Satin and Colored Leather. With Large Square or Oval Buckles.

FOOTWEAR
To Match
Your Gown or Hat a Specialty

Always the choice of those who know and value the unmistakable high quality and the elegance and originality of design and finish—E. Hayes Footwear assures correctness, fit, comfort and durability in the highest degree.



No. 104
4 Button OXFORD
in Tan Russia Leather or Black with Shield Tip; dressiness is the keynote.

Write for illustrated booklet V and measurement blank.

E. HAYES
LADIES' CUSTOM SHOES
9 West 29th Street
(Just West of 5th Ave.) NEW YORK CITY

MODERN DRESSMAKING

With a complete line of models for the Spring and Summer season, we are prepared to take orders for immediate delivery.

Dresses Suits Coats Waists
Corsets and Negligees

Made to your measure at very moderate prices.



Our designs are original and of most fashionable materials in shades that presage the coming favorites.

Send for new Spring catalog "V"

Lane Bryant

25 West 38th Street New York

Ask for Catalog "MV" if interested in
MATERNITY DRESSES



Ovida Reducing Brassiere

The ideal foundation for dress or negligee. With or without corsets, it supports the bust in graceful classic outline, reducing the measurement 2 to 4 inches.

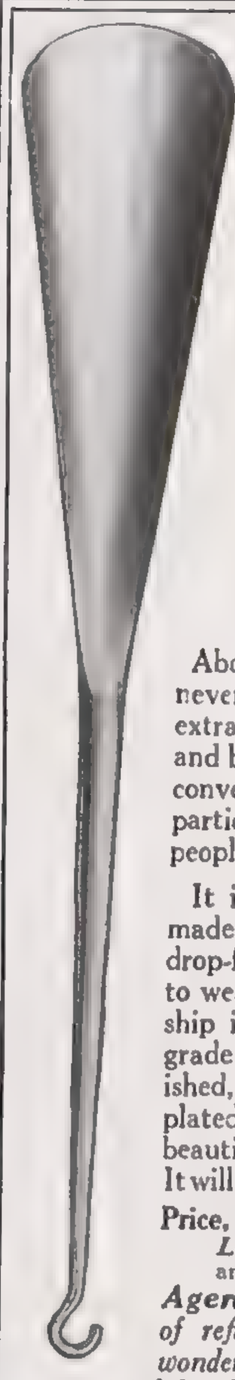
Light, cool, comfortable, durable, washable. Fits perfect, prevents all bulging and corset lines.

Made of soft silky elastic and fine quality batiste; diagonally boned with Walohn over shoulder blades, daintily trimmed with lace and ribbon; fastens in front.

Send bust measure. Satisfaction guaranteed or money refunded. Price $5.00. Send for Illustrated Style Book of *Ovida* Specialties.

(*Corsets, Brassieres, Petticoats, Hosiery*)

YE LADY'S OUTFITTERIE
15-17 West 38th St., *Dept. 2.*, New York



The Marlin *Shoehorn-Buttonhook*

Combines two rather awkward every-day necessities into the handiest, most convenient shoehorn and the most practical and satisfactory buttonhook ever designed.

About 11 inches long; will never be lost or mislaid; the extra length in both shoehorn and buttonhook means extra convenience and comfort, particularly for the stout people.

It is of exquisite design, made of the highest quality drop-forged steel, impossible to wear out; the workmanship is of the very highest grade; it is first highly polished, then very heavily nickel plated, giving an unusually beautiful and lasting finish. It will last practically forever.

Price, prepaid by mail, $1.00
Ladies — form clubs and get our club rates.

***Agents** calling on people of refinement will find this wonderfully popular. It is appreciated by all those who value good taste in articles of personal necessity.*

Write for agents' proposition:

THE MARLIN FIREARMS CO.
Department B, New Haven, Conn.



Prof. Anderson's Quarter Billion Meals

Last year, the hosts of users ate 250,000,000 dishes of Puffed Wheat and Puffed Rice.

Prof. Anderson's foods, steam-exploded. A few years ago such foods seemed impossible.

This morning, perhaps a million people woke to find them on the breakfast table.

Why this immense popularity?

Some first bought them on their doctors' orders. For these are scientific foods.

All the millions of granules are blasted to pieces, so digestion can instantly act. Whole grains are made wholly digestible.

They are the best-cooked foods in existence.

But most users somewhere ate a sample dish. It tasted like toasted nuts.

The crisp, porous grains, thin-walled and airy, melted in the mouth. They woke to the fact that these Puffed Grains are fascinating foods.

And who ever stopped using them?

There are millions of breakfasts served without them today, but that's because folks don't know. Did you ever know a user of Puffed Wheat or Puffed Rice to go back to lesser foods?

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

These grains are eight times normal size.

Inside of each grain there have occurred at least a hundred million explosions.

The trifle of moisture inside of each granule has been turned into steam and exploded.

Myriads of cells are created, surrounded by thin toasted walls. And the walls melt away at touch, almost, into almond-flavored atoms.

Serve with sugar and cream.

Mix them with any fruit to give it a delicious blend.

Or serve like crackers in a bowl of milk—airy, whole-grain, toasted wafers.

Use as crisps in soup sometimes.

Scatter them over a dish of ice cream. It's like mixing nut-meats in it.

Boys eat them dry, like peanuts. Girls use them in candy making.

Any hour, from breakfast to bedtime, there's some way to serve Puffed Grains.

If you haven't tried them, telephone your grocer to send you a package of each.

The Quaker Oats Company

Sole Makers—Chicago

(397)

FOR *the* HOSTESS

THE giving of dinners is one of the most delightful forms of entertaining, but no matter how charming a dinner hostess may be, nor how many brilliant conversationalists she is fortunate enough to number among her guests, she must remember that half her success depends upon the harmony and taste with which the table is appointed and the food served.

Under the present régime of simplicity, damasks have become the most important asset of the perfect dinner table. They are no longer simply tablecloths. The design of the cloth must be more than a mere pattern, for the hostess of to-day depends upon it, not only to take the place of flowers, which rarely appear now except at very informal dinners, but to strike the dominant chord of the entire dining-room decoration. Just at present empire cloths with designs of bees and stripes are in great favor, as are also the Egyptian patterns. Designs reproducing old porcelains, especially the well-known Dresden "onion pattern," are both distinctive and decorative.

Many marvelously wrought fabrics created to complete the decoration of the dining-room are available in the shops, and are within the reach of the least pretentious hostess. An especially good design, woven in the damask of the period of the Brothers Adam, is just what is needed to complete a simply-paneled Georgian dining-room. It is woven in stripes and classic medallions; an urn forms the central figure, and the border shows alternate round and oblong medallions. The design is so placed on the napkins as to be strikingly clear as they lie folded.

A TUDOR DINNER

At a dinner given recently by a hostess who is well known for the beauty and charm of her entertainments, the appointments of the table were in perfect Tudor harmony. The table, long and uncommonly narrow, was covered with a damask cloth woven in the design of the Tudor Rose and Thistle. Troups of heraldic animals formed the central motif, and the border was of flat, stiff roses, with curling stems intertwined with thistles. On such a cloth, flowers would have been an obvious intrusion, and just the right finish was afforded by the tall, gold urn at the center of the table, the compotes piled high with fruit—whole bunches of hot-house grapes, glacé fruits, quarters of tangerines, and strawberries—and placed at intervals between the unshaded candelabra, and, at either end, a high pitcher and a bowl of powdered sugar.

The design of the cloth was exactly reproduced in a pattern of rose-red wool on the hangings of heavy, ivory-satin damask which curtained the tall, straight windows, and harmonized with the paneled wall. Such a table, such a decoration, combined with the luster of many lights, the charm of brilliantly dressed women, and the soft music of old English madrigals, made an impression which remained vividly enchanting for weeks.

AN ORIGINAL MENU

The menu for this dinner, to fifty guests, was as interesting, perhaps, as the table decoration.

GREEN TURTLE SOUP
SHAD ROE (WHOLE), PARSLEY SAUCE
CUCUMBERS
SHERRY
VOL-AU-VENT
ROAST LAMB, MINT AND CURRANT JELLY SAUCE
(*passed in boats on same tray*)
POTATOES IN PARSLEY
STRING BEANS
SAUTERNE CHAMPAGNE
MOUSSE OF HAM IN ASPIC WITH ORANGE MARMALADE
CURRANT SAUCE PICKLED PEACHES
ROMAINE SALAD
ALASKA BURNT SUGAR SAUCE
(*in separate sauce boat*)
COMPOTES OF FRUIT
(*those used as table decorations were passed*)
BLACK COFFEE, COGNAC, AND WHITE MINT
(*served in the drawing-room*)

THE USE OF THE FINGER BOWL

The finger bowls should be placed on the table immediately after the salad course. They are first set on somewhat saucer-shaped glass plates to match, and later placed on the china place plates. A little lace mat is laid in the glass plate and is removed by the guest, together with the bowl, so that the glass dish may be used for the ice or the "sweet," as it is called in England. When this course is finished, the glass plate is taken away and the flat under plate of porcelain, entrée size, is left on the table for the dessert, which is properly the fruit course.

One feature of this dinner which was especially interesting was that most of the men drank their champagne from tall whiskey soda glasses partly filled with cracked ice. This custom, which originated last summer in Newport, recalls another fad; that of decanting champagne into a claret jug; the ice surrounds the inner receptacle which holds the wine. For decanting, a Paul Roger 1904 or a Krug 1904, neither of them being exactly a vintage wine, is sufficiently good, and makes a very refreshing beverage.

THAT FAMOUS VOL-AU-VENT

The *vol-au-vent* suggests very little to the uninitiated, but the epicure who has enjoyed the true French *vol-au-vent,* into which many curious things find their way, will lend a willing ear to the recipe for its making. A true French *vol-au-vent* is as rare in this country as a Scotch haggis, a real Italian *fritti misti,* or a *bona fide* Spanish *masa pan* —that amazingly deadly cake so dear to the heart of the Castilian.

A well-known importer of wholesale delicatessen, one who has the monopoly of all the finest Russian caviar imported into this country, supplies the ingredients for a *vol-au-vent* beyond reproach. Into the pastry shell may be poured the garnish, cocks' combs and kidneys, small quenelles of chicken *mousseline* forcemeat, trimmed with a fancy cutter, and slices of truffles, half of which should be used as decoration. The whole should be covered with an Allemande sauce flavored with mushroom essence. The shell should be served on a platter upon a napkin, and the pastry cover remains on until the moment of its serving.

A RECIPE FOR "ALASKA"

The "Alaska" served at the dinner described may be made in this way: Line a dome ice cream mould with vanilla ice cream and a thin layer of caramel; fill the mould with vanilla mousse, cover it tightly, and pack it in ice and salt for two or three hours. When ready to serve, turn out upon a platter and cover the whole with a layer of Italian meringue; decorate the sides and top in undulating lines of meringue, by means of a piping bag, and brown the whole with a salamander—a long-handled iron which is made for the purpose.

The mousse preparation for the filling is made of one pound of powdered sugar, sixteen egg yolks, one pint of milk, and one pint of raw cream. Thoroughly mix the sugar, eggs, and milk and leave them to cool. When cold add the raw cream, two-thirds of an ounce of powdered tragacanth gum and a flavoring of vanilla which is very desirable in this case. Beat this mixture up over ice until it is very frothy, and then put it into the mould already containing the ice cream lining.



There is no surer way to please her than by taking along a box of the sweets all women love—

Huyler's

Bonbons Chocolates

The high quality and assured freshness of all Huyler's candy make it the perfect gift to one you admire. If she hasn't tried Huyler's Beverly Chocolates take her those next time—they're unusual and delightful.

Sales Agents Everywhere

Huyler's 64 Irving Place New York

Needle-on

Selected Needle FREE



These silks command the confidence of every woman and girl devoted to art needlework, more particularly since the recent adoption of our new method of preparing Turkish Floss "Oriental Dyes" "EMBROIDERY SILK" under the trade name of "NEEDLE-ON," a novel and convenient means of providing a correct selected needle *free*—wrapped in rust-proof paper—with each skein—a needle that is right—ready to use—any minute. Lively interest continually centers about

M. Heminway & Sons

Embroidery, Crochet & Sewing Silks

Thousands of people—daily—are gaining a clear conception of the exquisite decorative possibilities of the embroidery and crochet silks. Creations in deep, rich shades and delicate tints retain their original lustre through successive washings and wearings—guaranteed fast colors. M. Heminway & Sons' Sewing Silks—strong—elastic—full length—wound on deep-cut spools—preeminently superior in every way.

Special Introductory Offer

White Etamine punch work stamped bow and two skeins—appropriate colors—M. Heminway & Sons.



Washable Japan Floss with papier-mache form—all at the special price of 15c prepaid. Address

M. Heminway & Sons Silk Co., Watertown, Ct.

SALESROOMS

New York Chicago Philadelphia
Boston St. Louis San Francisco

MANUFACTORY WATERTOWN CONN. ESTABLISHED 1855 418

In Rust-proof paper

Needle-on

SPRING STYLES

Established Over 30 Years



New Spring Styles—All the features that make for attractiveness in footwear are emphasized in these newest models.

All carefully hand made for men and women who want the best.

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

We have no agencies—Our shoes are sold only in our own shops.



You Can Get a French Chef for 10c

That is, you can get him to bake for you a dish of pork and beans.

To supply the beans—the finest beans that grow.

To supply the sauce, made from whole tomatoes ripened on the vines.

To bake that sauce into the beans, in a modern, steam-heated oven.

And to bring the beans to you, ready to serve, with all the fresh oven flavor.

That's what you get, at a trifling cost, when your grocer delivers Van Camp's.

Van Camp's BAKED WITH TOMATO SAUCE PORK AND BEANS

"The National Dish."

The folks at your table don't get their due when you serve lesser grades of baked beans.

They lose a nut-like flavor. They lose a sparkling zest.

And they are getting beans that don't digest like the steam-baked beans of Van Camp's.

A Million Know

These are facts which a million know. And those million folks now insist on Van Camp's.

You can know it by the simplest test. One can of Van Camp's will convince you.

We have worked 51 years to perfect this dish. We have created an ideal kitchen.

Chefs from the finest hotels in the world have devoted their talents to it.

Now learn the result.

For your own sake, ask your grocer to send you a sample meal of Van Camp's.

Three sizes:
10, 15 and 20 cents per can

Baked by

Van Camp Packing Co.

Established 1861

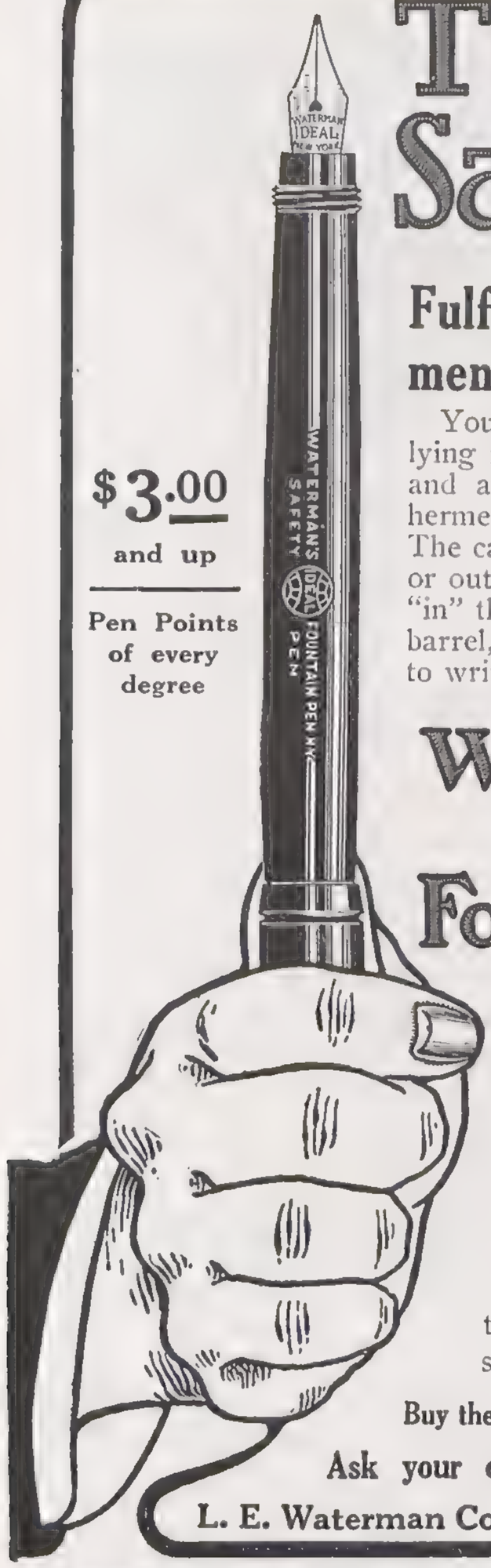
Indianapolis, Indiana

(243)

THIS Safety Pen

Fulfills Another Requirement for Fountain Pens

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PARIS POINTS SOME MORALS

THE materials from which wash gowns are to be fashioned this summer are all in soft weaves, for the skirts, though draped, allow little space for bulk beneath. Combination garments, rigorously excluded from the winter wardrobe where *culottes* were *de rigueur,* have come again to the front with the summer season, for skirts of crépon, voile, and net, sheer, thin, and tight as they must be, require an underskirt. Here, in the combination sketched at the top of the page, we have it—just a shadow, scant, clinging, soft, made of plaited white batiste, which comes from the laundry freshly fluted in even more perfect condition than when first worn. Its feature is a deep, embroidered yoke and a panel front. There is no belt, no buttons, hooks, or tapes. The straight line from shoulder to ankle is unbroken save where it is adjusted at the waist by the incurving of the side seam. The bottom, scarcely more than a yard and a half in width, is finished with deep, pointed scallops, and smaller scallops edge the rounded neck and armholes. The ribbon is run through buttonholes worked in the yoke.



With the advent of the diaphanous gowns of summer, the petticoat necessarily returns to favor

BRASSIÈRE CORSET COVER

Under the influence of *l'Art Nouveau,* the human form divine is undergoing a change. The decree has gone forth that the chest must be flat, the hips small, and that all superfluous flesh must be removed from sides and back; in front the silhouette may be slightly fuller.

That the bust may continue low, the brassière is more than ever in requisition. The model shown in the middle of the page is especially intended to mould the figure to the required degree of flatness. It is made of Irish lace, and all bones, lacings, and fastenings are so cleverly concealed that, beneath a gauzy waist of net or lawn, it looks like the most exquisite of corset covers.

NEWEST IN SHOE BUCKLES

Slipper buckles continue large and of elaborate design. Directly below is pictured an especially pretty buckle now being shown by a chic shop. Two circles of cut steel beads intersect, and through the open oval formed at the middle is run a soft, black velvet ribbon, the ends of which are folded under in loops. Leaves, studded solid with the steel beads, edge the outer side of the oval. Small circles strengthen the points of intersection and other circles dot the open spaces between the outside rim and the points. This artistic buckle is most effective when worn, as its designer intended, upon black velvet slippers.



Slipper buckles continue large and of elaborate design

FUR AND FINE LINEN

At the close of the winter season in Paris and before the spring openings, there comes a momentary pause in the production of novelties in the shops. At such times the first glimpses of spring are seen in the white goods and the blouses. The lingerie waist sketched at the foot of the page shows some of the features of the coming season, notably a surplice line, and trimmings of fur. Incongruous as it seems for hot weather, fur has a firmly assured place on all the Parisienne's filmy things for summer. This blouse is of sheer, white linen lawn. The sides are solid with pin tucks to below the line of the deep yoke, and from there they are pressed into folds, giving the effect of accordion plaiting. The surplice front opens over a chemisette of plain, white net, and is outlined by a two-inch, hemstitched band of the lawn trimmed with rich, brown skunk. Tabs of the lawn finished with corded edges run from the shoulders down over the long sleeves, inserted into the armhole with similar cording. At the bottom they are tucked and banded with fur which runs up the side opening to the elbow.



An Irish lace brassière which shows no bones nor fastenings

This use of fur on wash gowns seems the most impractical and eccentric of fashions, yet when one remembers that dry cleaning is for the Parisienne more economical than laundering, and that all danger of shrinking, fading, and tearing is thereby obviated, such a mode resolves itself into a question of choice.

With waists as transparent as they are, it is inevitable that the scarf should be a more important accessory than ever. It serves to conceal such imperfections as awkward lines, bony necks, and long, thin arms; and a graceful curve becomes more graceful when seen through its clinging folds.



Sheer white lawn banded with skunk—that is the climax of the Parisienne's whimsical incongruity

A NEW MODEL *for* EARLY SPRING

PERFECT FITTING PUMP



Style No. 8118

"PEDIC-ARCH" STREET PUMP in patent kid, light weight black Calf or white Buckskin, with narrow tapering toe, giving the foot a slender, small, graceful appearance. Leather Cuban heel. Extended flexible sole. The pair.....Seven dollars

Above model to order in Colored Kid, Canvas, Buckskin, Satin, etc.

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JACK'S SHORT VAMP SHOES

are built on the Pedic Arch Last, which enables anyone to wear low shoes with the equal support and comfort of our high boot.

Perfect service by mail.

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NOTE: If you have ever purchased shoes from us, we have an exact record of your last and size on file, making re-ordering convenient.

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PHONE MAD. SQUARE 7053.



Model No. 720 With lace trimming $2.00 without trimming $1.50

A.P. Brassiere Directoire

Washable Arm Shield Attached

Model No. 720 (illustrated above) is an original net brassiere and is very popular. It has short net sleeve and attached *washable* arm shield. The problem has been solved at last by sewing in a shield in such a manner that it will not *roll* or *twist* under the arm and can be worn with the greatest comfort under the sheerest lingerie gowns.

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For fifteen months my name has been continuously before the readers of Vogue. Through my advertising I have become acquainted with many New York women who are now regular patrons and call at my salon for their Mary Grey treatments. But now I want to tell every woman: No matter how far away you live, you can have the best toilet preparations, and duplicate my treatments in your home, if you use my specialties in the way I tell you.

Too many women's faces are being ruined by the harmful use of soap and water, which robs the skin of its nourishing oils and invites wrinkles. Keep your skin soft and healthy by the regular use of my Skin Tonic and Cleansing Cream. A large sized package of both, sufficient for several weeks' use, by mail, $3.50.

If you have never used my specialties, you will be glad to know of my Home Treatment Box, which combines ten of my most generally helpful specialties in a neat box for $5. Or, if you prefer to order for your present need, you can make your selection from the following list:

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RETIRING CREAM, a smooth and soothing cream, $1.50.
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LIQUID ROUGE, best and easiest to apply, $1.00.
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Immediately on receipt of your remittance for as many of these specialties as desired, I will have them individually packed for you and mailed, prepaid, by Parcel Post.

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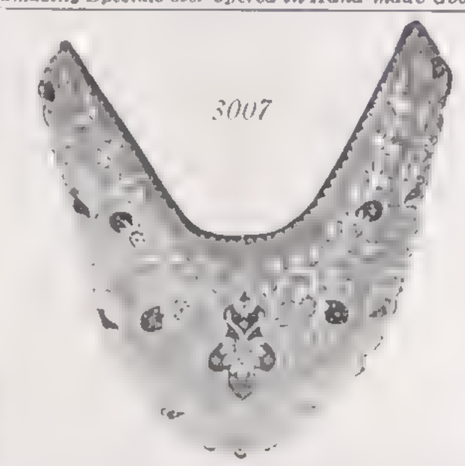
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in "BECKY SHARP" when, seated before the fire, she exclaims, "The very skin of my face is tired"?

At this moment your skin is probably tired and also hungry. A famished skin responds as quickly to Mrs. Adair's methods as do all other conditions of the skin, muscles and tissue which tend to mar the youthful freshness of the face.

GANESH PREPARATIONS AND APPLIANCES

are as familiar to Parisians and Londoners as they are to New Yorkers. Abroad, where royalty holds sway, or in democratic America, Mrs. Adair is recognized as the world's leading Beauty Culturist.

MRS. ADAIR'S

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For the double chin, caused by neglecting the supporting muscles, there is Mrs. Adair's **GANESH CHIN STRAP**, $6.50 and $5.

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For the skin which requires clearing, there is Mrs. Adair's ideal skin whitener, appropriately named **GANESH LILY SULPHUR LOTION**, $2.50, $1.50 per bottle.

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is the foundation of Mrs. Adair's GANESH BEAUTY CULTURE. For the tired, tense nerves and muscles of the face, neck and shoulders, it is a positive luxury. It performs a double function—strengthening the muscles at the same time it is lulling the strained nerves. Whether your skin feels famished or not, you will find a GANESH FACIAL TREATMENT as grateful as it is refreshing, and you will be especially pleased with the results. $2.50 per treatment at the Salon. Courses by appointment.

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Mail orders filled with complete satisfaction.

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This chiffon cap for the "sick-a-bed lady" is topped with lace medallions



A lovely frame for the face is made by these long earlaps of creamy lace

PICTURED VOGUE POINTS

TWO novel boudoir caps especially designed for the "sick-a-bed lady" are pictured above. Three Valenciennes medallions and an edging give a lacy transparency to the first cap. Pink chiffon is so cut that its fulness is held at the top by the medallions and forms a puff over the ears when fastened by the black velvet ribbon.

The second one is made of a round of cream-colored taffeta and two fan-shaped medallions of cream lace and embroidered batiste. Where these meet at the back there is a flat bow and two long ends of coral pink satin ribbon. Drawn around on either side, the streamers brighten the invalid couch.

Dainty as Dresden china is the hand-painted tunic of imported China silk and chiffon shown to the left. The motif for the decoration is the pin geranium and its large leaves. The tint of the flower merges into a lavender which blends well with the blue-green of the leaves. A scattering of vermilion in the bud gives just the character needed in so dainty a color scheme. As the tunic slips over the head, it is a separate, continuous piece which necessitates no break in the design except at the high waist-line where it is slightly gathered in by a belt of the silk. The sleeves and upper part of the dress are of chiffon which gives softness to the rather severe lines of the tunic.

A dainty silk kimono in pearl-gray mull with tiny revers and bandings of fine handkerchief linen is shown. Old-rose and corn-colored silks are used for the simple embroidery. The sleeves are brought together on the top with a cat-stitch of rose silk, a row of yellow French knots edges the linen bands, and the joining of the sleeves and the side seams is accomplished by a chain-stitch of rose silk. The linen revers and collar are applied with stitches of both colors, and the linen band which overlaps the front joining is edged with yellow French knots.



Of pearl gray mull brought to life by bright spots of old-rose and corn-colored embroidery



The straight cut of the tunic offers a large surface on which to spread a Japanese painting

L. M. HIRSCH
Sample Shoe Co.

COMBINATION
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Spanish Heel, Patent Leather Vamp, Grey, Suede or Black Satin back. $4.50



Patent Leather Button, Mat. Kid Top, Cuban, Louis XV Heel. $3.98



SATINPUMP, TurnSole 2 inch Louis XV Heel $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Silver Gray, Gold, Emerald Green; Nile Green, Lavender, Yellow and American Beauty.

Rosettes to match 50c. additional.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

Silk hosiery to match at 95c. and $1.35

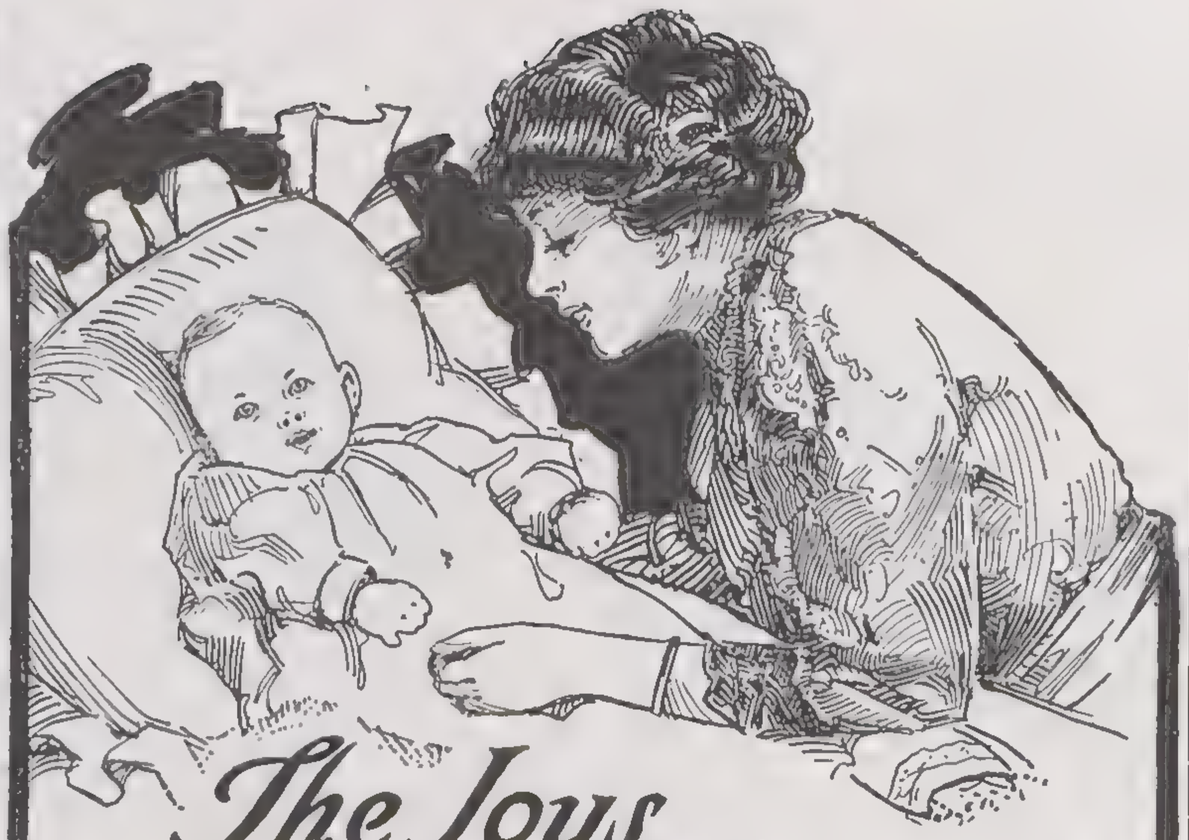
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are increased ten-fold when both mother and babe enjoy perfect health. Called upon to bear a double burden, the expectant mother must have additional nourishment not supplied by ordinary foods.

Pabst Extract
The "Best" Tonic

prepares the way for happy, healthy motherhood. It is both a *tonic* and a *food*—highly concentrated and pleasant to the taste. Soothes the nerves, strengthens the lacteal glands, invigorates mind and body and insures quiet, peaceful sleep.

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FREE booklet, "Health Darts," tells all uses and benefits of Pabst Extract. Write for it.

PABST EXTRACT CO., Milwaukee, Wis.



Rib-Knit-Top
SILK HOSE



The Best
$1.00
Silk Hose

ever made, also in Silk Lisle, 25c.; heavy weight, three pairs for $1.00.

Spun Silk, fine quality, 50c.

The greatest improvement ever made in women's hosiery. The part that covers the knee, where the strain comes is rib-knit, affording great elasticity, giving a perfect fit and absolute comfort to any wearer *whether slender or stout.* (Out sizes are unnecessary.) Less likely to be torn by the garter fastening, but should it occur the raveling cannot go below the rib-knit top.

The genuine "Rib-Knit-Top" hose can be identified by the trade mark name.

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These hose are seamless throughout, and fit as well as the full-fashioned, without the discomfort of seams, the leg and foot made of the finest Japan Tram Silk, extra strength, the ribbed top of best silk lisle, toe and heel reinforced with double sole high spliced. They fit the foot smoothly, hug the ankle snugly and are perfection in appearance and wear. Guaranteed fast colors in Black, Tan, Slate, Navy and White.

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Worcester Hosiery Company, Worcester, Mass.



George Bernard Co.
IMPORTERS

Charming Frock, like illustration, Bernard creation, in Copenhagen blue crepe-de-chine. Trimmed in coral color chiffon with Bulgarian embroidery. Two-tone girdle of satin and velvet. Pleated tunic effect and draped front. skirt. Tunic trimmed in cross stitching.

The hat is a chic Poiret model of coral color hemp straw. Velvet trimming to match with cluster of hawse.

All of our exclusive importations of gowns and hats and original creations are in accordance with the very latest trend of Parisian Fashions.

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Frocks from $40 to $125
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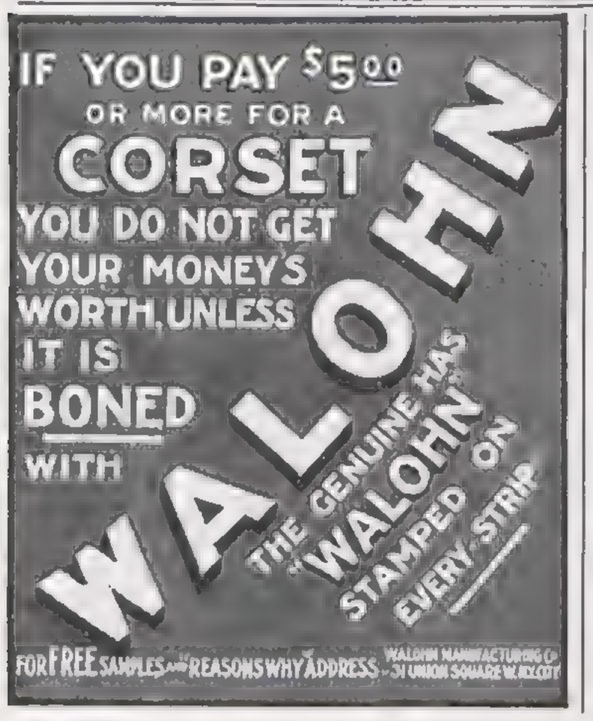




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Cut Glass Containers beautifully packed in satin and leather boxes.
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- Cyclamen du Japon / Honneur de Paris, $7.85

Special Offer to Vogue Readers
A liberal sample bottle of any of the above will be mailed to you for 25c.

Nestly Perfume Company
Inc.
220 Fifth Ave., cor. 26th St.
New York

AS SEEN BY HIM

(*Continued from page 37*)

gradual, the unfolding so subtle, just a bit season by season, that we have not perceived it nor taken note of the changes.

THE INSIDIOUS UNDRESS

Eight years ago there was a fad for fancy dancing at charity entertainments, and many of our young matrons, and not a few of our débutantes, participated and exhibited such marked skill and talent that they were soon the stellar attractions in little ballets and divertisements. But this was too tame; there was a constant demand for novelties, and these amateurs were obliged to go to the theatre for it. They were photographed in their fancy stage costumes, some of them a bit brief and diaphanous even then, and these pictures appeared constantly in the newspapers and magazines. We now see the consequences. The "Merry Widow" was imitated, scores of amateurs did the famous waltz for charity, and succeeding this in rapid succession came "Every Little Movement," and subsequently the other Lehar dances.

The Durbar is now the favorite dance in India, and the Persian plays and tableaux and fêtes have taken London and Paris by storm. In America, "Kismet" and "Sumûrun" have brought new suggestions along old lines; Maurice has brought out the Tango, taught us the glories of the Russian ballet, and introduced the trot to keep time with syncopated music. The pantomimes made popular by Ruth St. Denis have been revived.

Mrs. Harry Payne Whitney gave an oriental dance, followed in quick succession by several others. Then, during the summer, there was the splendid Persian fête at the Newport home of Mrs. Cornelius Vanderbilt. The light, diaphanous materials, the turbans, the jewels, and the riot of color were most alluring. Two of the *grandes dames* of Paris gave Persian balls, and in London, costume dance followed costume dance, and fancy dress ball followed fancy dress ball.

Mr. Tiffany, taking the craze for things eastern as a nucleus, held in his studio the most artistic and magnificent production—there is no other term for it—that New York has ever seen. The guests were requested to don the dress of the period, and every costume was examined and sentenced. There was no sewing on of red velvet to evening coats, a favorite trick among men who do not want to come in costume, nor could there be any revamping from theatrical costumers of faded stage apparel, or resurrection from family chests of togs worn at the Bradley Martin and the Vanderbilt balls. It is needless to say that the turkey trot was rather an incongruous dance for Egyptians at one of Cleopatra's Nights. Although the effect was grotesque, the trot is, after all, of African origin, and may have been in vogue among Cleopatra's slaves.

An occasion when New York society showed a bit of provincialism and spoiled a beautiful scene was that of the Elizabethan fête of Mr. and Mrs. de Koven, to which many of the guests wore their Turkish and Persian disguises, and not a few donned the garb of the eighteenth century. This would never have taken place on the continent, even had society been obliged to change the era of its costumes each evening of the season.

TO THE PURE ALL IS PURE

I am not attempting to draw any conclusions or to point any morals, only to show how the gradual changes have come about in our ideas of dress and dance. First we began to be photographed in our abbreviated bathing costumes, then athletics allowed men to go around in scant attire, with a liberal display of naked arms and legs; our young women began to appear before the public as rivals of the stage beauties in the musical comedies, and before we knew it we had adopted a liberty, a studied carelessness in undress, and a freedom of manner which would have been a shocking scandal ten or fifteen years ago. However, the old proverb, "To the pure all things are pure," is just as true as it ever was, and far be it from me to question the purity of the motives of the new modes, the new times, and the new manners. For that matter the dusky belles and beaux in the islands of the Pacific have a very simple form of dress and a very excellent code of morals, and it may be that, after all, we can go back to primeval conditions—if everybody does it.

SEEN ON THE STAGE

(*Continued from page 71*)

managers desired to import the production to this country, but no building existed in New York that was large enough to house it. It has therefore been necessary to record the performance by the kinematograph, and this record is now being reproduced at the Park Theatre in New York.

This reproduction is scarcely less impressive than the original performance. Humperdinck's music is rendered by an augmented orchestra under the personal direction of Modest Altschuler, and the choruses are sung by a choir of over a hundred voices. Since the original spectacle was in pantomime, scarce anything is lost in the kinetoscopic rendering.

A word must be said also for the remarkable exhibition of the Kinemacolor Company of America at the Carnegie Lyceum. The Kinemacolor is an invention whereby moving pictures taken separately through media of three different colors are cast synchronously upon the screen and reproduce almost exactly the aspect of actuality. The present exhibition is divided into two parts, and sets forth several actual scenes of the recent Balkan war, followed by a series of pictures illustrative of the making of the Panama canal.

Remarkable in its suggestion of future possibilities is the moving picture record of Mr. James K. Hackett's performance of "The Prisoner of Zenda" made by the Famous Players Film Company, and shown by Mr. Daniel Frohman at a private exhibition at the Lyceum Theatre on February 18th. In many ways Anthony Hope's romance is more appealing in moving pictures than in the long familiar dramatization. A greater freedom in handling the troublesome categories of place and time permits the exhibition of many more incidents of the novel than could be compressed within the limits of a play. The present narrative is stirring, and many of the scenes—particularly those that happen out of doors—are more enthraling than they seemed when acted in a theatre. Mr. Frohman has announced his intention to record with similar elaborateness the most popular performances of many other famous players of the day, and the time seems not far distant when the art of the actor will be as permanent as the art of the painter or the writer.

This possibility has been rendered almost certain by Mr. Edison's recent invention of a means for synchronizing the kinematograph and the phonograph. This new invention is now being exploited in our vaudeville theatres, but as yet its application is confined to experimental exhibitions of the mere fact.

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Exclusive Gowns and Dresses for Women and Misses made to suit your individual tastes

Simple, Afternoon and Evening Gowns, Dancing Frocks, Street, House and Party Dresses, Negligees, Tea Gowns, Dressing Sacques, etc.

Everything made in our own workrooms.

The largest assortment of ready to wear garments always displayed in our showrooms at ⅓ to ½ lower than elsewhere.

No establishment in New York has facilities equal to ours.



Mme. Leonard's Self-Adjustable Maternity Apparel

We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

No. 224. Advanced model of charmeuse in pastel tones. Cunningly draped skirt in front into a plaiting at left side. The Dresden sash, reveres and collar add tastefulness to the style.

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Dresses from $12.50 up
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Catalog V and order blanks sent out of town upon request.

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A shoe especially made to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6		Sizes 5 to 8	
Tan Russia Black Kid	$2.00	Tan Russia	$2.00
Buckskin	3.00	Black Kid	2.00
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Larger sizes at proportionate prices

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The Home of Fashionable Footwear for Men, Women and Children
We have no agencies—Our shoes are sold only in our own shops.

Miss Stickney



Very Smart Frocks for Misses and Children. Exclusive Models.

Each Frock individually designed.

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NEW YORK



"Good-Bye, Old Hook and Eye!"

TO-DAY'S fashions demand the Koh-i-noor Dress Fastener for waists, dresses, skirts, collars, sleeves, etc. Adds to the fit and appearance of all garments. It can't come unfastened,—lies flat and smooth, never gaps or bulges. Saves time, temper and eye-strain; can't rust or pull off.

Koh-i-noor PAT. WALDESPRING DRESS FASTENER

KOH-I-NOOR is the imported Dress Fastener that all Europe uses. Fashion masters such as Paquin, Redfern, Worth, etc., adopted it on sight. Look for the letters K. I. N.—none other contains the Waldespring necessary for security. At your Notion Counter—10c card of 12.

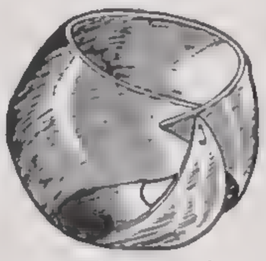
Write us name of your dealer and we'll send you our Premium Book, showing gifts redeemable for the coupons on each card.

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Prague Dresden Paris Warsaw London



Do You Consider Your Baby's Comfort?

A demonstration will convince you that this garment is perfect and will insure comfort. Soft—absorbent—sanitary—easily laundered—cut to fit.



Improved "Arnold" narrow waist full-seat diaper

Call at our shop and inspect our various knitted specialties for babies, children and women.



Ordinary ill-fitting diaper.

We carry a complete line of "Those Arnold Knit Goods" so well known for their fitting qualities and excellent workmanship.

ARNOLD KNITWEAR SHOP

431 Fifth Avenue **New York City**

Call, or send postcard for illustrated catalogue

Telephone, 1681 Murray Hill



Rite Combination Baby Rack

Just the thing. Clean and sanitary. Indispensable to mother or nurse when dressing baby.

Can be used as drying rack or a screen in which are pockets for baby's clothes, bath supplies and toilet articles. Strongly made of fine rubber-lined creton. Colors, Pink and Blue.

Rite Baby Clothes Tree

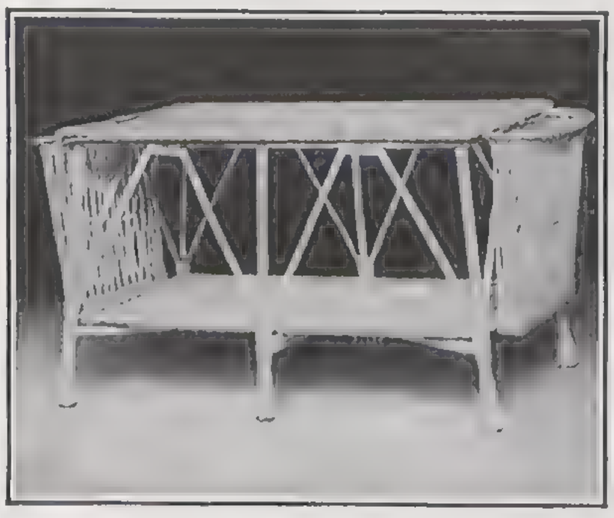
Convenient and serviceable; places baby's wardrobe at your elbow.

For sale in the best stores everywhere.

Rite Baby Rack	**$5.00**
Rite Baby Tree	**$2.50**

If your dealer cannot supply you send price to Dept. A.

RITE SPECIALTY CO.
35 West 36th Street **New York**



The Spring Display of McHughwillow Furniture is ready

Prices of Arm Chairs, $5 and up
There are new Sofas and Divans
Big comfortable pieces for the country house, and Great Large Easy Chairs with Feather Seat Cushions. Our interesting collection of novel things for the Country House is well worth seeing. The piece shown is The Aero Club Table, with pockets for magazines - - - - $20

JOSEPH P. McHUGH & SON

THE POPULAR SHOP (TRADE-MARK REGISTERED) ESTABLISHED 1878

9 WEST 42d STREET - NEW YORK

Attention is called to the new spring stuffs and wall papers. Many quaint and original patterns of our exclusive importation. Some new Cretonnes and Chintzes from our English Block Printers have just arrived. Some as low as 35 cents a yard.

English Casement Cloths and Sunfast Fabrics in neutral tones, for draperies and upholstery. Free Parcel Post delivery anywhere.

Send for our Booklet of "Country House Furnishings" and ask for samples and information.

The Contrexeville Canopies with metal tables and chairs—for afternoon tea on the lawn—the newest French fad.

The Canopy—green and white - $18
The Table } Waterproof Green { $21
The Chair } Enamel { $4
Freight prepaid, five hundred miles



MERCER

LEADER OF MEDIUM WEIGHT CARS

THE Mercer Runabout is an ideal town or suburban car for man or woman. Ease and comfort of operation are assured by an efficient electric lighting and starting system. With a body that is distinctive and exclusive, it combines power, speed, riding comfort and certainty of performance.

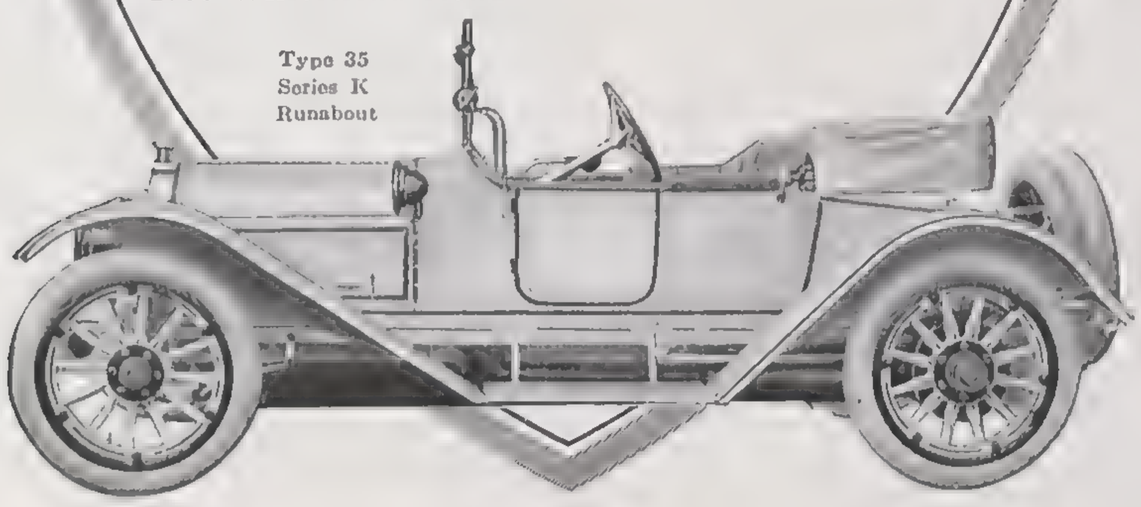
BUILT ON SAME CHASSIS AS THE FAMOUS MERCER RACEABOUT

Send for Descriptive Literature

MERCER AUTOMOBILE COMPANY

1900 Whitehead Road Trenton, N. J.

Type 35
Series K
Runabout





In the stone-tiled court, geraniums bloom in great, bright beds of color

A PARIS CLUB FOR STUDENT AMERICA

A Social Organization that Provides Cheerful, Helpful Home Surroundings to the American Girl With a Career

IN a typical French street, small, narrow, somber even on the sunniest of days, and full of the funny little shops of *charbonniers* and *blanchisseuses* which give their local color to so much of the Latin Quarter, stands an ancient, yellow house. Save for its general air of cleanliness and well-kept prosperity, there is nothing to differentiate it from the hundred and one other houses of its time. The façade is flat, straight, unpretentious; and the door, opening in true French fashion directly from the pavement, partakes of the forbidding air of French doors in general. Pass through, however, and the atmosphere is that of another world. There is the most immaculately stone-tiled court, and beyond a garden—a quaint, old garden where geraniums bloom in great, bright beds of color, and where the ivy clings to the weather-grayed walls and gateways. The place possesses the indefinable charm of a restfulness inherited from a long history of peace—that peculiar sort of beauty which bears no markings of remorse. Dumas makes mention of it in one of his novels, as the farmhouse of the duchesse de Chevreuse, and it is certain that originally it was a part of her vast estates. It was once also a convent, then a school; and now it is the American Girls Art Students Club of Paris.

THE CLUB IN EMBRYO

Over twenty years ago, Mrs. Newell, wife of the American pastor in the Quarter, gathered for weekly teas in the parlors of her apartment eight or ten girls. American girls they were, and often homesick. This was the beginning of the Club, and almost immediately Mrs. Whitelaw Reid, the wife of the then United States minister, became interested in the movement. Through her very substantial aid the Club was soon able, instead of merely meeting for a chatter and a cup o' tea, to establish a domicile where its members could really and truly live.

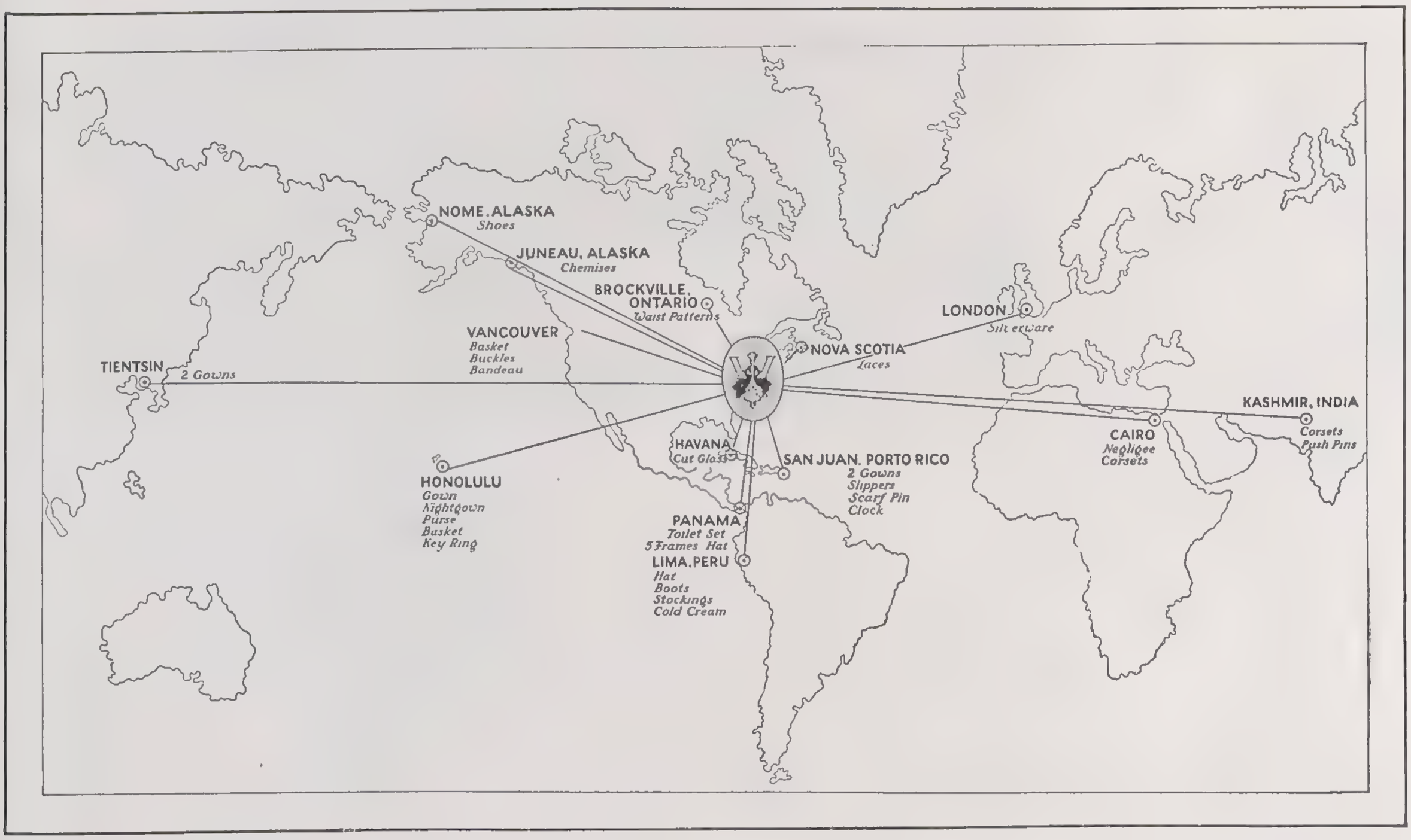
From the time of its installation in the house which it occupies at present, its growth has been steady, so that it has now come to be one of the greatest centers of activity in student life, not only of the Latin Quarter, but of all Paris. Life and study in the Latin Quarter presents to all girls no small number of difficulties and problems. As the hunting-ground of students of all nations who, from the time of the building of the Sorbonne in the days of the great Richelieu, have considered it their own particular portion of the earth, in no way subject to the laws enforced in less enlightened regions, it is, naturally, a place of overwhelming complexities to the uninitiated. Art, literature, music, are here, creating a mammoth, mystic maze of ideas. Clever, often wildly fermentive, ideas inhabit the atmosphere and lurk in every musty corner.

LIVING IN THE QUARTER

During the past twenty years the American Girls Art Students Club has become the home of those American girls who cross the ocean in throngs, eager to drink from the old-world founts of inspiration. Once arrived in Paris, the problem of how to live decently—if possible comfortably—and with a minimum expenditure, presents itself. Probably the student is alone, almost certainly she is young. She may be able to find a studio in a modern building, but the chance is small, and the price is great; or she may take a furnished room and eat at one of the numerous small restaurants of the Quarter. In this latter case, if her bank account is meager, talent will probably be cultivated at the expense of nourishment, for paints and canvases are expensive, and food, though delightfully reasonable, must be paid for, even in the Latin Quarter. In either of these two cases she is probably alone, and in nine cases out of ten, one of two results will inevitably follow. Either she will become imbued with quite the most absurd of "advanced" ideas and theories, and live and act in an entirely abnormal manner, or, as a result of her enforced solitude, she will collapse in a nervous

(*Continued on page* 136)

A SHOPPING MAP *of the* WORLD



LIVE in China and shop on Fifth Avenue! This map shows how. On the map are indicated a few of the many places, outside of the United States, to which the Shopping Service has recently sent purchases.

A Vogue reader in Tientsin, China, asked us to buy two gowns. They were sent to her promptly over 8,750 miles of land and sea.

Another reader, this time in Cairo, bought through the Shopping Service a negligee and a corset. For a woman in Kashmir, India, we bought corsets and a box of push pins.

Distance from the Vogue office to Kashmir, 9,440 miles.

On this little map it was impossible to show most of the places nearer home to which we are now sending garments and hats and silverware and toilet preparations and every other article a reader of Vogue can require.

But the map shows the purchases we have sent to Alaska, in the far north, and to Peru, below the equator. It shows the silverware we have sent to London and the cut glass we have sent to Havana.

What does the map suggest to you?

Wherever you live, the Vogue Shopping Service brings you close to the best shops of New York. Let Vogue buy your Spring gowns and hats; let us also buy any article, large or small, cheap or costly, that would better be bought in New York than in your own local shops.

All shopping letters should be addressed

VOGUE SHOPPING SERVICE

443 Fourth Avenue, New York City



BERGDORF AND GOODMAN CO.
TAILORS, DRESSMAKERS, FURRIERS
52 WEST 32ND STREET, N.Y.

THIS Chic Trotteur Frock is fashioned in white, blue or lavender voile accentuated by raised corded stripes in white.

The belt is patent leather. The dainty jabot and collar are of white voile, embroidered in the same colors as the body of the frock. The front and back of the skirt are identical and are trimmed with a touch of embroidery of the same design and color as the collar. Finished throughout with crochet buttons and braid. This Trotteur comes in all sizes and sells for $55.00.

In ordering state bust, waist and hip measurements and correct skirt length.



A cheery, comfortable salon faces the garden, and catches every struggling ray of winter sunshine, that rarest of Parisian rarities

A PARIS CLUB FOR STUDENT AMERICA

(*Continued from page* 134)

breakdown. Occasional solitude as a matter of choice is quite a different thing from solitude at all times from necessity; and it must be remembered that the majority of the students are young—very young—and that to be launched, unrestrained and unguided, in this continental land where even in the more conventional of quarters ideas are quite at variance with our own, is enough to turn a far wiser and steadier head than is usually perched upon the shoulders of a girl of eighteen or twenty.

CLUB PRIVILEGES

What then is to be done? Say a girl, possibly from some small town in a western State, is really endowed with talent. Paris is the Mecca towards which she naturally turns, but her family hesitates, and rightly. She must go alone, she must live alone, and her means are very, very small. It is in a case of this kind that the Club proves an invaluable aid, not only in providing for material wants, but in the infinitely more important matter of giving the mental and moral support of cheerful home surroundings, and the privilege of consulting with an older and experienced person.

Although started preeminently for art students, any girl who is seriously studying music, or who is working for a diploma at the Sorbonne, is eligible for membership as resident or non-resident. Membership, for which there is no fee, entitles one to the use of the circulating library and to participation in the four o'clock tea which is served every afternoon during the winter in the main exhibition room, and during the summer in the charming little garden. Club membership also enables the non-resident members to take their meals in the club dining-room for a very modest sum, where the meals, though they are simple, are nourishing, and daintily served.

Very recently Mrs. Reid gave to the Club an additional building, which extends from the left wing of the old building down through the garden and affords an entrance from the street at the back. This annex contains twenty sleeping rooms, five bathrooms, seven ateliers, and an exhibition hall.



The exhibition atelier might well be the envy of many large public galleries of Paris. Here recitals are given and the daily tea is served

MIRO-DENA



MENTONNIERE
(CHIN SUPPORTER)

A marvelous patented French invention—the one device which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth and the wilted throat. It also insures proper normal breathing and prevents throat affections caused by mouth breathing.

It is made of a special knitted fabric, both comfortable and durable, and *has no rubber to overheat, wilt, shrivel or wrinkle the skin.* It is the one Chin Supporter which always holds securely to the head.

MIRO-DENA
POUDRE LIQUIFIÉE



An incomparable preparation that gives a delicately clear and velvety whiteness to the face, neck and arms. More lasting than powder, and an invaluable adjunct for the day or the evening toilet.

MIRO-DENA
ROUGE VÉGÉTAL

A wonderful vegetable rouge which produces a blood coloring so perfectly true to nature as to absolutely defy detection. Shades for Brunette and Blonde.



Procurable at high-class Toilet Goods Departments and Drug Stores. Pamphlets mailed upon application.

MIRO-DENA CIE.
373 Fourth Avenue, New York



Reduce or Increase Your Weight—

Perfect Your Figure

Become my pupil and I will make you my friend. Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

My system tends to make your figure perfectly proportioned throughout—full, rounded neck; shapely shoulders, arms and legs; a fine, fresh complexion; good carriage with erect poise and grace of movement.

You Can Improve Your Health

My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful" should be read by every woman. It explodes the fallacy that lack of beauty or health cannot be avoided. It explains how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body building.

My Guarantee

My new book "The Body Beautiful," is fully illustrated with photographs of myself explaining my system, it gives full particulars of my Guarantee Trial Plan whereby you can test the value of my instructions without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN

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Dr. Cogswell's Foot Tonic

is a friend to tired, aching feet. Allays inflammation, reduces swelling. An excellent remedy in the treatment of chilblains and inflamed bunions. Its ingredients are so pure and soothing that it may be used with perfect safety on any part of the body. **Price $1.00**

A Delicate, Shell-like Pink
is imparted to the nails by the use of
COGSWELL'S SEA SHELL TINT

Lightly applied with a camel's-hair brush, it remains on the nails for several days. **Price 50 Cents**

Personal attention of Dr. E. N. Cogswell given all letters requesting information

DR. E. N. COGSWELL

Surgeon-Chiropody and Expert Manicuring

418 Fifth Avenue, Cor. 38th St., New York City

For sale by James McCreery and Franklin Simon & Co.

EXTRA QUALITY

TRADE MARK

DUNLAP & Co.

REG. U.S. PAT. OFFICE

Celebrated Hats

for Women

With the character and individuality which accompany exclusive shapes and fashions.



178-180 FIFTH AVE., NEW YORK

NOTABLE NEW SPRING BOOKS



Reduced from colored frontispiece by George Brehm.

Gertrude

A NOVEL

By EDWARD HUNGERFORD

A story of distinct novelty—telling first of the rejuvenation of an old country tavern into a modern and comfortable inn, and then of the rejuvenation of the family that moved into it. The story has a strong love interest which centers about a winsome girl, and the book itself is a picture of America—the America that we all know to-day. **$1.25 net; postage, 11 cents.**

FOR THOSE WHO MOTOR ABROAD

The Best Motor Routes Through Europe

By GEORGE D. WEBBER

Gives help and suggestions offered by no other book in existence. In it there is a tour de luxe over 3,500 miles of perfect road, across six countries, and through the most magnificent scenery in Europe. A thoroughly practical book. *Illustrated from photographs and maps.* $2.00 *net; postage* 10c.

Under the Sky in California

By CHARLES FRANCIS SAUNDERS

The deserts, the mountains, and the Indians of little-known parts of California, and how the visitor may see them for himself. Charmingly written. *Illustrated.* $2.00 *net; postage* 16c.

Through Siberia, an Empire in the Making

By RICHARDSON L. WRIGHT and BASSETT DIGBY

Adventures and observations of extraordinary interest by two men who crossed Siberia with only one passport between them. A remarkable book on a much misunderstood country. *Illustrated.* $2.00 *net; postage* 16c.

Flower Gardening

By H. S. ADAMS

The most authoritative, up-to-date, practical and complete book on growing flowers yet published. *Illustrated.* $1.20 *net; postage* 10c.

Your bookseller can supply you.

McBRIDE, NAST & COMPANY, *Publishers*
UNION SQUARE, NEW YORK CITY



BITS OF HAT WISDOM

LACE is to be much used as a hat trimming. It has, to a large extent, replaced tulle, and many hats are made entirely of lace. Reboux has ordered quantities of flat insertion in tinted *pointe de Venise*, about four inches in width, with a deeply indented edge. Lace plateaux in cream and black appliqué have been ordered by Maria Guy as forms for later summer models.

Bright colored straw braids or passementerie, from an eighth to half an inch in width, are used as edgings for tulle bows, or for the turnback rims of hats. Many pipings, edgings, and even fantasy cockades are made of brilliantly colored ribbons in Persian design.

Many of the feather fantasies consist of a long, fringe-like covering for quill or breast. Maria Guy is using this idea for stiff, black quills which she covers with a veil of long ostrich flues. Other fantasies, such as the "lyre aigrette," consist of the breasts of birds. These are no thicker than a finger, but a full six inches in length, are wired to stand erect, and are covered with an ostrich fringe. Bright colors are used in the breasts—blue, purple, orange, indeed, the gamut of *l'Art Nouveau*. Quantities of birds' breasts, in variegated colors and pressed into grotesque shapes, are being used.

Trimmings may be placed directly in front, directly in back, or at the side of the back, but they must stand erect or tip but slightly from the perpendicular.

The novelties in materials are flowered crinolines in gray, white, and black, and soft, silky mohairs in all colors. Bands of white or corn-colored mohair joined with strips of jet have been chosen by Alphonsine and Georgette.

Lewis is showing small, derby-shaped hats trimmed with flat wreaths of different colored wild flowers arranged with coarse grass. The blades are cut short, and shoot up from beneath the flowers like a ragged fringe. He also shows these same shapes, and some large forms, trimmed with an appliqué of tiny flowers in many different colors.

Some few trimmed sailors are shown. The crowns are broad, and rather high; the brims are narrow, and the uncompromising outlines are softened by a ruffle of tulle. The trimmings, placed directly in front, are of birds' breasts or flowers.

Hatpins are small and inconspicuous. The newest ones are round, and are formed of a small central pearl surrounded by brilliants. The entire head is hardly larger than a good-sized pea. In the majority of cases, the pins do not show, and one wonders if the hat is pinned at all, or if it simply stays in place by virtue of its tight fit.

Jeanne Lanvin's hats are becoming a more and more important feature of the house. A characteristic model is made of fine, black chip. The narrow, flaring brim is faced with white, and the low, rounded crown is encircled with a flat band of heavy braid in blues, yellows, and reds. Wide bows of taffeta ribbon, starting at either side of the front, tie in loose loops directly in the back.



Do not miss Vogue's Shopping Map of the World. Turn back to page 135.

Binner
FAMOUS CORSET
LATEST CREATIONS.
THE "SLIP-ON."
THE "CORSETLESS" IDEAL
THE "SUPER-FIGURE"
MME. BINNER'S PERSONAL ATTENTION BY APPOINTMENT.
18 EAST 45TH STREET, NEW YORK.

LONG SANG TI
293 FIFTH AVE., NEAR 31ST ST.
NEW YORK
CHINESE CURIO CO.
Their booklet "V," illustrating the history of Oriental Art and Stones to be worn for good luck on different days, now ready.


PARFUM SEDUCTION
The New Parisian Perfume
A Suggestion from
GELLÉ FRÈRES, PARIS
From the World's Famous Perfumers
1½ oz. Bot., Fancy Carton $1.65 postp'd.
Liberal trial size, 25c, postpaid.
SPECIAL—Send 10 cents for ten of our wonderful scented cards more popular than sachet powder.
GELLÉ FRÈRES, 162 W. 23rd St., N.Y.

For White and Colored Shoes
Use the cleaner that removes dirt and stains and restores the original color without injuring the shoe.
Pentucket Dry Cleaner
Unexcelled for Buck, Nu-Buck, Ooze, Suede and Canvas Shoes. Comes in attractive cans with sifter top. Handy and convenient—may be carried in traveling bag without spilling.
Sold by B. Altman, John Wanamaker, J. & T. Cousens, Fred'k Loeser Co. and Abraham & Straus of Brooklyn. Or, if desired, Vogue's Shopping Service will obtain it for you. Small can, 15c.; large can, 25c.
HAVERHILL BLACKING CO.
39 Wingate Street Haverhill, Mass.

Andrew Alexander

548 Fifth Avenue
New York

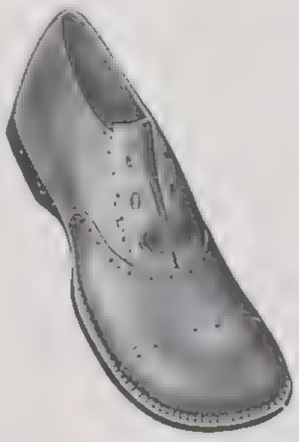
Children's Shoes of correct orthopaedic design, made with utmost care to avoid rubbing or chafing tender feet—the broad toes and soles insuring freedom and normal development.



Imported Tan Russia Calf Boot, button or lace—finest material and workmanship. Sizes 8½ to 10½, $4.50; 11 to 2, $5.50; 2½ to 6, $6.50.



Infant's Satin Ankle Tie in shades of pink, blue and white, hand embroidered, $1.75. Other styles at 55c. and 85c.



Tan Russia Oxford—a popular style with full toe and broad shank. Sizes 8½ to 10½, $2.75; 11 to 2, $3.50; 2½ to 6, $4.



Balancing Heel Shoe to assist the child beginning to walk. Tan Russia Calf, patent leather and black kid, button or lace, sizes 3 to 8, $1.50.

DOWNTOWN STORE

Sixth Avenue, at Nineteenth Street



Punch Bowl Geyser

Yellowstone For Yours

A dear old lady of sixty-five was making her fifth trip through the Park last summer. Four times had she surrendered to the call of that phenomenal region. Her visits there have a marked effect upon her health and spirits—she grows young again! Many people have gone back to enjoy anew the climate, scenery, wonders and pastimes of

America's Only Geyserland

1913 Season: June 15 to September 15

Snow-capped peaks, mirror lakes, dashing streams; beasts, birds and gamey fish—a veritable storehouse of Nature's beauties and attractions.

Of course you will want to go via Northern Pacific—*only line to the original entrance: Gardiner Gateway, and through Mammoth Hot Springs—the legislative center of the Park.*

Let me send you our illustrated literature—from it you will get *some* inkling of the cause of Grandma's infatuation. Write today and thus visit the Geyserland of fancy. Then you will surely want to visit the Geyserland of fact next summer.

Northern Pacific Ry

A. M. CLELAND, General Passenger Agent, ST. PAUL

Panama-Pacific-International Exposition, San Francisco, 1915

NORTHERN PACIFIC "YELLOWSTONE PARK LINE"

Hymen Terrace, Mammoth Hot Springs Yellowstone Park—one of the most exquisitely colored formations in the Park



Nubbing Hook and Eye

Latest Product of

The DeLong Hook & Eye Co.

The "NUB" keeps the threads in position, and prevents them from slipping and loosening, thus holding the hook firmly in place.

Bless that

Nub!

TRADE MARK
REG. U.S. PAT. OFF

U-ALL-NO
AFTER DINNER MINT

A delicious, creamy candy with a flavor all its own.

Sold in tin boxes only—never in bulk.

GREAT BEAR Spring Water

Its Purity has made it famous

GALLOWAY POTTERY

YOUR Garden and Home will have New Charm with Artistic Pottery selected from the Galloway Collection Strong and Durable Material at Reasonable Prices.

Send for our Catalogue of Pots, Boxes, Vases, Sundials, Benches and other Terra-Cotta Garden Furniture.

GALLOWAY TERRA COTTA CO.
3208 WALNUT ST. PHILADELPHIA.

BEST FOR BABY'S BATH



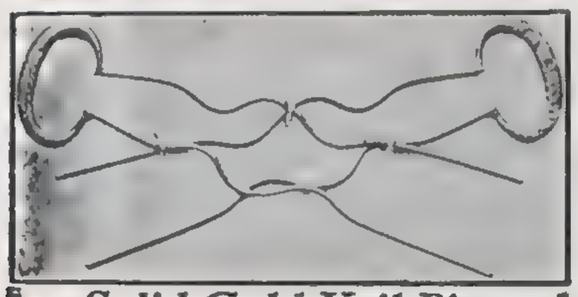
is

CUTICURA SOAP

It tends to keep baby's skin clear and healthy, prevents minor eruptions, and establishes a permanent condition of skin and hair health. Assisted by Cuticura Ointment it is unrivaled in the treatment of eczemas, rashes and other itching, burning infantile eruptions so often the cause of baby's fretfulness and sleeplessness.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

Tender-faced men shave in comfort with Cuticura Soap Shaving Stick. Liberal sample free.



Solid Gold Veil Pins

B4677 Plain (10k) 1.25
B4678 Engraved (10k) 1.50

These practical Veil Pins are becoming extremely popular, especially with automobilists. The crinkly stems prevent their coming out. They hold the veil securely, giving a neat, well-dressed appearance to the wearer, and a comfortable feeling. The Pins themselves add to the neatness of one's toilette. Sent promptly on receipt of price.

Write for our free 80-page book of One Hundred Birthday Gifts.

Daniel Low & Co.

Jewelers and Silversmiths

200 Essex Street Salem, Mass.

Vogue's Prize Contest

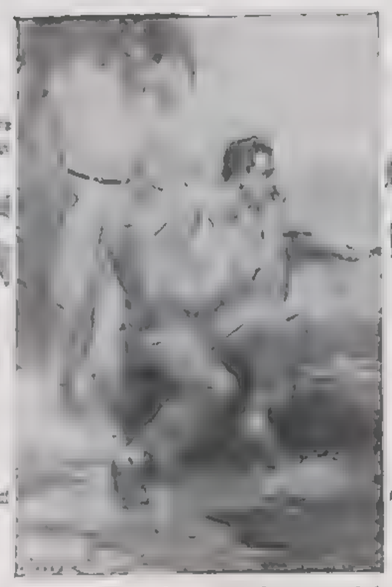
Look in the next issue of VOGUE for announcement of our new Prize Contest. The cash prizes will be worth trying for; and the contest will give you an opportunity to write a particularly interesting letter. Don't miss the announcement!

Exiner 10 W. 40th St. New York

Will show an original assortment of Gowns and Blouses.

Thorney

Alexander Black's Latest Novel



$1.25 net
Postage 12c

Frontispiece in color by Orson Lowell

Time: To-day—very much to-day—with an up-to-the-moment light on a situation never before handled in quite the same way.

Place: The oddest little island (in the Indian Ocean) that you ever didn't see—beautiful, but with a tragic corner in it.

Girl: Zalia Thorne, marooned on the island when she was twelve, and alone there for six years, when the story begins with the coming of Barry Carshall.

McBride, Nast & Co., Publishers
Union Square, New York City



Patented Jan. 22nd, 1913

Women! A New Invention

Neva-Slip Shirtwaist Belt

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They are the only Dress Shields that will not cause excessive perspiration.

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FOR CHILDREN AND MISSES

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FOOTGEAR





Heel cleverly supported by sole extension, as in cut.

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And we promise that you never bought so much dress comfort, clothes-wearing insurance for so little.

Doric Hooks and Eyes—"the kind that's flat"—are just the opposite of the ordinary fishhook variety.

Instead of a fishhook hook and an eye that has to be pried up from the garment—

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Doric Eyes are made of flat wire, not round, and are shaped to give hooking space between the eye and the cloth.

When fastened, they make a practically flat lap—no bulge or gap—neither hook nor eye showing.

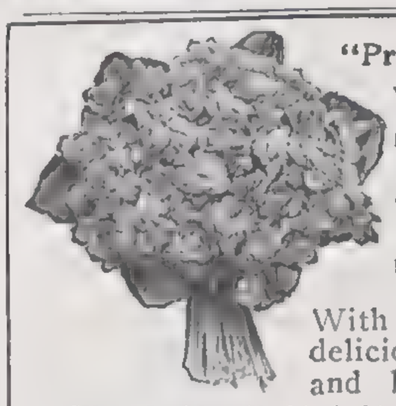
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With all their delicious odor and beauty.

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Around the Clock with Vogue Patterns

Madame la Mode opened her eyes at nine. Breakfast and letters were brought—the day's engagement list was consulted. Madame's first hour was a busy one; *and her matinee was made from a Vogue Pattern.*

Followed a vigorous hour in the park, where plodders on the bridle path reined in the horses as Madame galloped by. *And her habit was made from a Vogue Pattern.*

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Dinner at the Ritz, with much talk about the Cubists—the latest wedding—plans for Newport and Southampton. *And Madame's evening gown was made from a Vogue Pattern.*

To the Opera for "Cyrano de Bergerac"—three-quarters of an hour's delay in the lobby—then homeward through streets alive with taxis. *And Madame's wrap was made from a Vogue Pattern.*

The front door is opened for Madame la Mode—her maid ceases to doze on the drawing-room sofa—and presently Madame's eyes close on a busy day. *And her peignoir was made from a Vogue Pattern.*



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This paragraph relates only to the Miniature LIFE No. 2 (free as the balmy zephyrs of spring).

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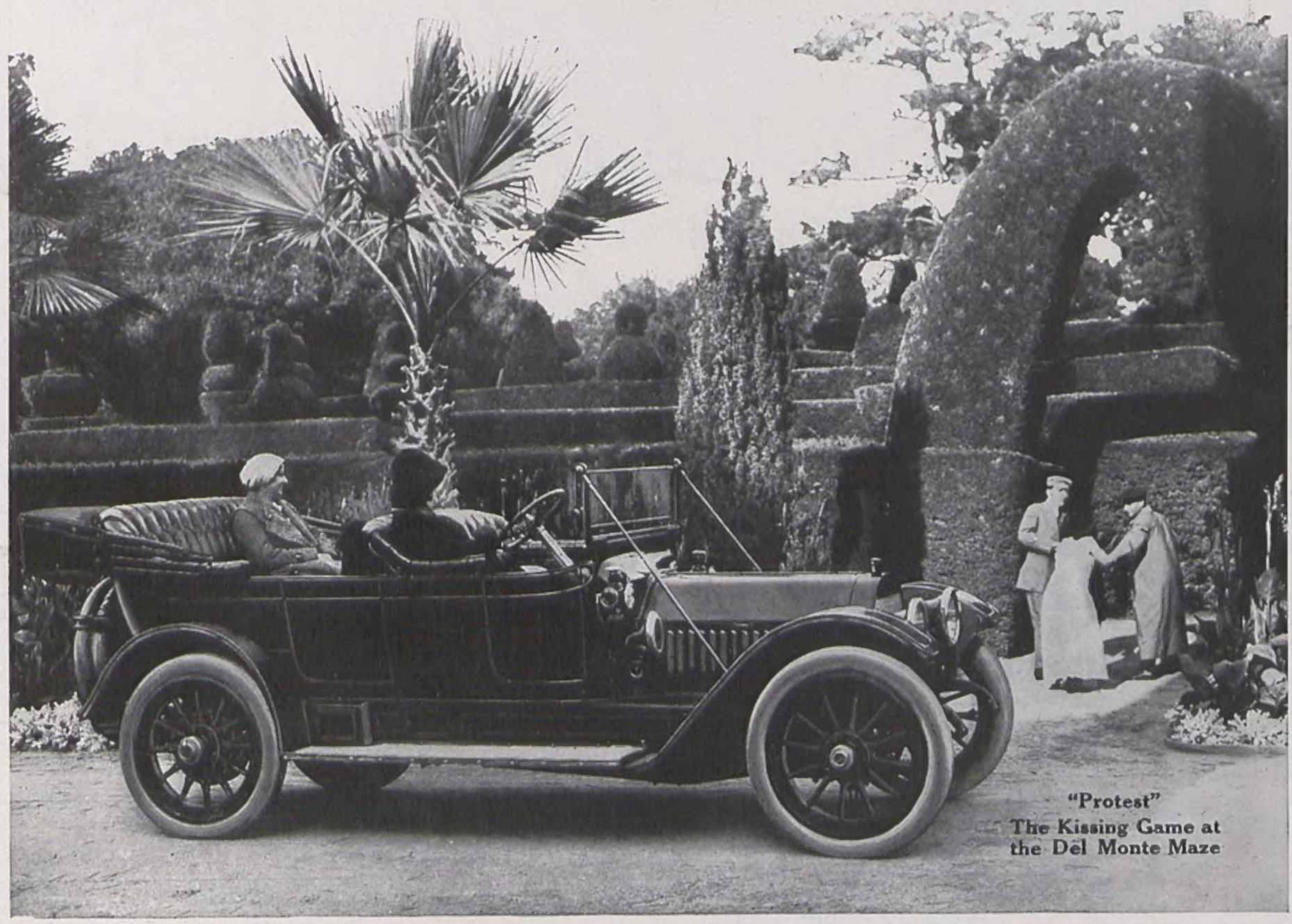
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You couldn't sell her any other kind, because that beautiful woman knew the value of palm and olive oils. So did other famous beauties of two thousand years ago. These oils are the natural agents of beauty.

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